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THE TRAGEDY
OF
CORIOLANUS

THE WORKS
OF
SHAKESPEARE

THE TRAGEDY OF
CORIOLANUS

EDITED BY
W. J. CRAIG AND R. H. CASE

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PREFACE

I REGRET that the completion of this edition of *Coriolanus*, which came into my hands in 1909, has been perforce so long deferred, and that before Mr. Craig's death deprived the Arden Shakespeare of his devotion and scholarship, he had not brought his work on the play to a stage at which I might have confined myself to little more than seeing it through the press. Unfortunately I have been obliged by the rough state in which it was left, to add, subtract, and alter on a large scale.

Mr. Craig had typed all headings of passages which he thought of annotating, leaving many blank, roughly explaining others, and illustrating these from his unrivalled stores with a generosity much beyond the scale of the edition. He would later have supplied omissions, cancelled superfluities, rewritten or replaced explanations, and selected and corrected examples; and all this I have done freely, sometimes also substituting examples where verification was both necessary and impossible. As he had, for the most part, reserved difficulties requiring thought, I am almost wholly responsible for the reasoned notes.

Mr. Craig had roughly fixed his text and prepared the *Life of Coriolanus* from North's *Plutarch* for the press; but for his Introduction he had only made jottings, and I have been obliged to write what follows quite independently.

This edition keeps as close to the folio text as the plan of the series admits, generally retaining obsolete forms of words and obsolete grammatical forms. The old stage directions, if sufficient, and if clearly expressed, though less gracefully than by modern editors, are also reproduced. Debts to old and

modern editors are of course many, and have been recorded in the notes, in which are also specified constant obligations to the new *Oxford English Dictionary*. I have, however, ventured to dispute the application of two or three of its citations, e.g. in notes on IV. v. 230 and V. i. 16. *The Cambridge Shakespeare* has been used for variant readings subsequent to the first folio (F.).

New matter, or supposed new interpretation, in the notes, includes a suggested explanation of the crux in I. ix. 46: "Let him be made an overture for the wars!"

References to other plays of Shakespeare apply to the Globe edition, and those to Gifford's *Jonson*, ed. Cunningham, to the edition in three volumes.

R. H. CASE

INTRODUCTION

AMONG the twenty plays which are first found in the folio of 1623, *Coriolanus* is one of sixteen for which licence to publish was obtained by Master Blounte and Izaak Jaggard on November 8th of that year, as "Master William Shakspeers *Comedyes*, *Histories*, *and Tragedyes* soe manie of the said Copies as are not formerly entred to other men." In the list of sixteen plays that follows, *Coriolanus* heads the section of tragedies, as it also does in the "Catalogue" of contents in the folio itself. But in the folio text it is preceded by *Troilus and Cressida*, which, though omitted in the catalogue, seems to have been meant to come fourth in the section, and was afterwards put first, in the course of printing.

Similarities of source, language, and metre, have suggested a date of composition for *Coriolanus* following closely on that of *Antony and Cleopatra*. Both plays exemplify the close-packed elliptical style of Shakespeare's late work, and also its metrical characteristics; of which those that can be numbered for comparison, and can be shown to have been used increasingly by Shakespeare, especially the overflow, the speech-ending within the line, the aggregate of light and weak endings, would bring the plays immediately together in the order assumed. The most favoured date is therefore the latter part of 1608, or early in 1609, because *Antony and Cleopatra* is usually assigned to 1608; but as, in the edition of that play in this series, reasons were given for considering 1607, or even 1606, as possible dates for its production, and for excluding 1608, the year 1607 becomes a possibility for *Coriolanus* as well as 1608 or later, in proportion as these reasons are valid. They are based upon the re-fashioning by Daniel of his *Cleopatra*, in 1607 (or between 1605 and 1607), in more dramatic form, and with new detail, suggesting *Antony and Cleopatra* as the model which converted him from dull recitation to representation.

External evidence of a reliable kind for the date of *Coriolanus* is not forthcoming, except that, as Malone was the first to perceive, the language of Menenius in relating the fable of

the belly appears to be indebted to the version given by Camden in his *Remaines of a Greater Worke, Concerning Britaine*, etc., 1605, as well as to that of North's Plutarch.[1] Other circumstances that have been put forward as evidence of date are: (1) that there was a great frost in the winter of 1607-1608, when the Thames was frozen over and fires actually lit upon it, which, being present or fresh in remembrance, might suggest more readily sooner than later "the coal of fire upon the ice," in I. i. 172 (Hales); (2) that there was a dearth in England in 1608 and 1609, as in the play (Chalmers); (3) that James I. encouraged the planting of mulberry trees in order to raise silk-worms in 1609, whence perhaps the simile, "Now humble as the ripest mulberry That will not hold the handling," in III. ii. 79 (Malone). The two last, which would indicate 1609 or 1610 as earliest date for the play, are especially weak, for mulberrys were not (as Malone himself points out) an absolute novelty either in England or in Shakespeare's work, and the dearth in *Coriolanus* is part of the original story. Malone's comparison of II. ii. 101: "He lurch'd all swords o' th' garland" with Jonson's *Epicene*, v. *ad fin.*, "Well, Dauphine, you have lurch'd your friends of the better halfe of the garland," has more point. Unless the combination of *lurch* and *garland* was a commonplace, in which case the saying would surely have turned up elsewhere, it creates a strong probability of reminiscence on one side or the other; and this would be most likely in the character of a comedy, who playfully accuses his friend, and finds a striking phrase from a serious play very pat to his purpose. *Epicene* was acted towards the end of 1609, old style, that is, between January 4th (when a patent was granted for the Children of Her Majesty's Revels, who played it) and March 25th, 1610, which would point to 1609 for *Coriolanus* at latest.

Mr. Halliwell-Phillipps and Mr. A. B. Paton thought they had proved *Coriolanus* to be later than the edition of North's Plutarch published in 1612, because the word "unfortunate" is used by Shakespeare in v. iii. 97, and in the corresponding passage in North in that edition, whereas in the earlier editions of North it is "unfortunately." The obvious answer has been made that Shakespeare—who had already used North long before 1612, according to dates generally accepted—had metrical inducements to shorten the word here, and was probably the first to substitute adjective for adverb in this passage. More-

[1] See *Extract* on pp. lxiii, lxiv *post*.

over, Mr. M. W. MacCallum (*Shakespeare's Roman Plays and their Background*, 1910) points out his use of *spite* in IV. v. 84, which is North's word in the editions before 1603 only. Arguments for the late date (and also for earlier ones) have been sought by attempting to show that Shakespeare had an eye to the political situation in England and the disputes between James and his parliaments, which one is tempted to call "foul wresting and impossible construction."

Dr. Brandes[1] sees a help to the date in the death of Shakespeare's mother in 1608, regarding the event as an inducement to the subject of the play. Assuming the possible and desirable as fact, he says of Shakespeare: "He remembered all she had been to him for forty-four years, and the thoughts of the man and the dreams of the poet were thus led to dwell upon the significance in a man's life of this unique form, comparable to no other—his mother." According to his view, Shakespeare, hating the mob because he despised their discrimination, and above all because of the "purely physical repugnance of his artist nerves to their plebeian atmosphere . . . now, for the third time, finds in his Plutarch a subject which not only responds to the mood of the moment, but also gives him an opportunity for portraying a notable mother; and he is irresistibly drawn to give his material dramatic style."

Leaving this view for later reference, there is no necessity, but a strong probability, that, having come back to North for the subject of *Antony and Cleopatra*, Shakespeare would turn over the pages of the same book for his next plot, and some think that having shown Antony as the infatuated victim of the charms and wiles of a mistress, he continued to illustrate the effects of woman's influence by selecting the story of Coriolanus, whose character for good or evil was of his mother's making, and who could no more resist her power over him than Antony could evade the "full supremacy" of Cleopatra.

This is plausible, and if the poet required great difference of theme for his new work, it was by no means wanting. The story contracts time, scene of action and scale of events in the new play, giving it, notwithstanding some difficulties in adapting historical material, a beauty of proportioned construction in which it is as superior to its predecessor as that exceeds it in variety of scene and character and in grandeur of scope.

[1] *William Shakespeare, a critical study*, ed. 1902 (Translation), pp. 532, 533.

The world for theatre of action, with its empire for the prize at stake, is contracted to a petty commonwealth, Rome though it be, and a neighbouring rival state. The dominion of queen-mistress and that of mother are as different in essence as is the omnipresence of the one and the unobtrusiveness of the other save at decisive moments. The genial Antony, a reveller and a brawler "with knaves that smells of sweat" finds a sharp contrast in the haughty and temperate Coriolanus, whose first words in even an amiable interview with a plebeian would probably be, "Breathe further off!" His situation is simpler than Antony's, and his character less complex and less in the magical light of poetry. He has no genius "that's the spirit that keeps" him, and no god whom he loves to befriend him, and to forsake him at the crisis of his fate with "music i' the air." He is eloquent in the emphasis of strong views before the senate, in profuse language of scorn or anger to the tribunes and people, and his too few and brief words to his mother, wife, and Valeria, owe a debt to imagination as well as to grace and gentleness; but it is in his pride that he endures torture, and racked pride can never speak with the spell of doubting or repentant love, or "greatness going off." The heroes meet in their valour and invincibleness in fight. Both come always from "the world's great snare uncaught," and in battle, when seconded, Coriolanus can even become the inspiring comrade-leader like Antony and Henry V. Both are great in adversity, but in different ways, and there is a magnanimity in Antony and a generous understanding of others, that lifts him higher above fate. When Coriolanus bids farewell to his mother and friends he speaks something like Antony, "'Tis fond to wail inevitable strokes," but unconvincingly, as in forced consolation, and never with the pathetic greatness of soul in :—

> The miserable change now at my end
> Lament nor sorrow at; but please your thoughts
> In feeding them with those my former fortunes,
> Wherein I lived the greatest prince o' the world,
> The noblest, . . . (*Antony and Cleopatra,* IV. xv. 51 *et seq.*)

Coriolanus, as drawn by Plutarch, is deprived by the loss of his father, of education and its civilising influence, so that he is unfit for society, choleric, impatient, uncivil, and unyielding. By nature he has an excellent understanding, a great heart, and temperance in everything but pride and choler. He is subject neither to love of pleasure

nor love of money, and seeks only honour, cheerfully enduring all pains by which his natural valiantness—the virtue honoured in Rome above all others—may be equipped to take the lead. Even his unsociableness seems qualified in some degree as we proceed, for his valour drew the young men about him, and we are told that he praised them when they did well, without envy. He seeks honour because of "the joy he saw his mother did take in him," and thought all due to her "that had been also due to his father if he had lived."

This better side of Marcius Shakespeare has developed, so that in the play he is not only all that he should be to his wife, his mother, and Valeria, but as courteous and genial with his equals, as capable of winning and returning their love, as he is incomparably brave and disinterested. He has also given him an unwillingness to hear his own praise, which is pleasing, though perhaps too much a part of his pride; and, besides the freedom from flattering the people for which the young men praise him in Plutarch, he has a love of truth and hatred of promise-breaking and dissimulation, which is his noblest trait.

On the other hand, his honest but narrow political views lose nothing of their hardness; his indifference to the people's sufferings becomes inhuman, and for their behoof, his incivility, impartially bestowed in Plutarch, is improved to contemptuous abuse and gratuitous insult, very liberally inferred from the original character. When he is forced to become a suitor to the people, his ill-concealed mockery is repulsive in face of their good will. The Marcius of Plutarch, who showed his wounds freely and apparently unoffendingly, might conceivably have been softened, for the moment at least, by the frank appraisal of the consulship: "The price is to ask it kindly;" or by the appeal in: "We hope to find you our friend; and therefore give you our voices heartily." Plutarch makes him choleric, but he does not mark this defect as the deciding factor in his fate. In Plutarch, on his first appearance to answer the articles charged against him, he does, indeed, as the tribunes hoped, use his wonted rough and unpleasant boldness of speech, and even begins to thunder and look grimly, which brings on the death sentence; but when he is finally called to answer, so far from breaking out into abuse upon an unexpected charge, "that he had not made the common distribution of the spoil he had gotten in the invading the territories of the Antiates," he

is praising the soldiers who served with him in that journey when he is shouted down and condemned to banishment. At Antium he has not even the chance of speaking.

Shakespeare, who often shows how critically the commoner or lesser imperfections of humanity may intervene, makes the catastrophes both at Rome and Antium depend upon his ungovernable tongue, which cannot be stilled. All those who have encouraged his pride endeavour to control its dangerous outbursts. Accident does not intervene against him, as in other tragedies of Shakespeare. His own faults and his enemies' knowledge of them are his bane. To the Volscian lords, he declares mistakenly, "'Tis the first time that ever I was forced to scold," though no woman was ever louder or more voluble than he on two previous occasions. "Put not your worthy rage into your tongue," says Menenius in Act III. sc. i. His want of self-knowledge is extreme. He is a man of action and no Hamlet to look inward, and his only soliloquy evades the question that must have agitated his mind. His pride, in Shakespeare, has become monstrous, though to some extent disguised by an outward modesty, "which doth protest too much," and is apt to fail in moments of excitement, even ludicrously, as in "On fair ground I could beat forty of them" (III. i. 240).

If, then, Shakespeare has given much to Coriolanus, he has also emphasised his faults, greatly imperilled our sympathy, and added excuse to the people's action; and in another place, intentionally or not, he has left his conduct open to suspicion. Without adopting the charge inferred, I will put the case for it as strongly as I can. In Plutarch, when Coriolanus is banished, he alone is unabashed and not cast down, and "only of all other gentlemen that were angry at his fortunes did outwardly show no manner of passion nor care at all for himself"; but it is carefully explained that this is not due to any effort of reason or moderation of temper, but because he was so wholly possessed with wrath and desire of revenge "that he had no sense nor feeling of the hard state he was in." He comforts his wife and mother, and persuades them to be content with his chance, leaves the city with three or four friends only, spends a few days in the country at his houses, "turmoiled with sundry sorts and kinds of thoughts," and, in the end, "seeing he could resolve no way to take a profitable or honourable course," resolves to seek the Volsces.

As this appears in Shakespeare, it is possible to suspect a dreadful instance of irony, and that the lesson of dissimulation which he, and not Plutarch, has made Volumnia teach Coriolanus, has first reacted upon herself. In the scene which begins Act IV., without Plutarch's explanations, his statement is expanded. Coriolanus is made to appeal to reason, to preach fortitude, and to allude to precepts "that would make invincible The heart that conn'd them." Nay, he is hopeful; he will be loved when he is lacked; he will do well yet; and he promises that his friends shall hear from him still, and never of him aught but what is like him formerly. Yet he, who, saving only Aufidius, hated most a promise-breaker (I. viii. 1, 2), was silent henceforward to mother, wife, and friend, and after the presentation—introduced into the narrative by Shakespeare as if to show the species traitor in its most infamous degree—of a Roman traitor upon a lower plane, we meet him next far on his ignoble course and apparently, without hesitation, determined to forget both friends and promises. He soliloquises upon friendship turned to enmity by trifling causes, and foes endeared by the like, but has not a word of friends who feel his misfortunes as their own and watch for news of him. Had he then, already, when he bade farewell, to adopt his own words, surceased his truth, and taught his mind a most inherent baseness? If his pride and consciousness of injury, unqualified by any perception of fault in himself, could make him a traitor, the very thing that he had been charged with and resented most, could it also first deprive him of his vaunted truth? Mr. E. K. Chambers, annotating Coriolanus's exclamation "O the gods" in IV. i. 37, when his mother has urged him to "determine on some course," writes, "Coriolanus suddenly realises how the revenge, which is already beginning to shape itself in his mind, must inevitably bring him into conflict with all that he holds most dear"; and it is possible to read some hint of a change in his character into what we have later from Aufidius in V. vi. 21 *et seq.*

But even if a reader were confident of his dissimulation on such grounds, that confidence would be severely shaken on reading Mr. A. C. Bradley's view of the probable development of Coriolanus's purpose.[1] Mr. Bradley says: "As I have remarked, Shakespeare does not exhibit to us

[1] The British Academy. Second Annual Shakespeare Lecture, July 1, 1912. *Coriolanus*. Oxford University Press.

the change of mind which issues in this frightful purpose; but from what we hear and see later we can tell how he imagined it; and the key lies in that idea of *burning* Rome. As time passes, and no suggestion of recall reaches Coriolanus, and he learns what it is to be a solitary homeless exile, his heart hardens, his pride swells to a mountainous bulk, and the wound in it becomes a fire. The fellow-patricians from whom he parted lovingly now appear to him ingrates and dastards, scarcely better than the loathsome mob. Somehow, he knows not how, even his mother and wife have deserted him. He has become nothing to Rome, and Rome shall hear nothing from him. Here in solitude he can find no relief in a storm of words; but gradually the blind intolerable chaos of resentment conceives and gives birth to a vision, not merely of battle and indiscriminate slaughter, but of the whole city one tower of flame. To see that with his bodily eye would satisfy his soul; and the way to the sight is through the Volscians. . . . This is Shakespeare's idea, not Plutarch's. In Plutarch there is not a syllable about the burning of Rome."

In this masterly and convincing analysis there is but one point that seems questionable, and it does not radically affect the main conclusions although it is described as the key to Coriolanus's purpose. The idea that Rome will be burnt appears to me to arise as the probable result of a sack and not as an obsession of Coriolanus himself. If it is not directly mentioned in Plutarch, at any rate we are told of burning as a usual occurrence: "he [Coriolanus] was very careful to keep the noblemen's lands and goods safe from harm and burning, but spoiled all the whole country besides"; and it is probable that the cities which made resistance and were sacked were also burnt. Again: "The people . . . accused the nobility, how they had procured Martius to make these wars to be revenged of them: because it pleased them to see their goods burnt and spoiled before their eyes," etc. In the play the first messenger says only that Marcius "vows revenge as spacious as between The young'st and oldest thing." The second reports what we have already seen in Plutarch, destruction by fire, and then Cominius enters and predicts the events of a sack, in which burning has its place. Later references, such as that of Menenius, "If he were putting to my house the brand That should consume it," assume it as what is naturally to be expected. On the other hand,

Aufidius (Act IV. sc. vii.) appears to expect the submission of Rome to Coriolanus and says nothing about burning. Coriolanus, indeed, threatens it, but as no one expects less it is difficult to stress the point as remarkable. Indeed it is perhaps rash to stress anything incidental in a story where so much is unaccounted for. Why, in Plutarch, do the Romans breathe fire and sword and then make no defence but humble entreaty? In Shakespeare they are taken unawares and thus rather more excusable as to defence, but we are left to wonder why offered terms are not better than destruction? Aufidius (IV. vii.) expects their submission, and the opinion of Coriolanus that they could not now accept the conditions re-offered with slight modification to Menenius, because they refused them at first, has no force. The first Volscian lord, in Act V. sc. V., says: "making a treaty where There was a yielding." There is nothing, at any rate, to show that Coriolanus would not have been satisfied with humiliation to the extent of accepting his dictated terms, which is the point at issue.

Mr. MacCallum[1] argues against the charge of dissimulation in Coriolanus in well-weighed words, and lays great stress on the genuine sound of what he says at the parting. This, at first sight, is conclusive; but are the words of Coriolanus quite like him? Do we not first read them with something of a pleased surprise? To all appearance hot resentment is gone and nobility of nature has triumphed. Shakespeare invents a conversation between a Volscian and a Roman traitor, but gives us no help to reconcile the Coriolanus of parting with the Coriolanus who seeks Aufidius at Antium. It is usual with him to leave something uncertain in the interpretation of his great characters, just as there are always unknown elements of character in real life, and nothing, perhaps, except his genius, more distinguishes him from other writers than this; but in the present case, the difficulty is more obvious than usual. He was content, perhaps, to let us bridge the gap in purpose for ourselves, as Mr. Bradley has done to admiration. It makes something, however, for the idea of dissimulation that the play is full of irony. Coriolanus wishes for reason to seek Aufidius at Antium, and a monstrous cause begins immediately to take birth. He flames with anger at being called a traitor, and becomes one. He abhorred

[1] *Shakespeare's Roman Plays and their Background*, M. W. MacCallum, 1910, p. 611 *et seq.*

dissimulation and perhaps stooped to it. His mother preached it and he perhaps practised it first successfully on her.

The secret of Coriolanus's change Mr. MacCallum finds in the fact that the people, meanly egged on by the tribunes, followed him with insult as he went to banishment, believing that he refers to this in his words to Aufidius in IV. v., and that the nobles were involved in his hatred by their failure to save him from this insult. But the words to Aufidius :—

> only that name [Coriolanus] remains ;
> The cruelty and envy of the people,
> Permitted by our dastard nobles, who
> Have all forsook me, hath devour'd the rest ;
> And suffer'd me by the voice of slaves to be
> Hoop'd out of Rome.

could refer as well to the cries for his banishment, and at any rate those nobles who were with him when he left Rome would resent the outcry and try to protect him. Moreover, if one passage is cited, other like passages must not be left out. In the scene of farewell Coriolanus says, "the beast With many heads butts me away." If the people, as Mr. MacCallum supposes, have not yet appeared to carry out the tribunes' orders, then this must refer to the banishment generally; and so it is with, "We . . . cowardly nobles, gave way unto your clusters, Who did hoot him out o' the city" (IV. vi. 122-124). They correspond with, "Unshout the noise that banished Marcius," or would do if Shakespeare really took such precise trouble to be consistent.

Again, Mr. MacCallum appeals to the scene which follows the farewell, *i.e.* Scene ii. of Act IV., for proof that the people have really driven Coriolanus out with insult. It might as well be taken to mean the contrary. Sicinius says, "Bid them all home: he 's gone, and we 'll no further;" and again: "Bid them home: say their great enemy is gone," etc. They would know that as well as the tribunes if present, and the tribunes would hardly lead the insulting crowd.

If more is needed than the main process of thought indicated by Mr. Bradley, it may perhaps be found in the burning desire of Coriolanus to be *quit* of his banishers, to satisfy his wounded pride and make good his threat "I banish you." This alone could give him back his lost sense of supremacy. He must be utterly severed from them, of another country, so that he may take vengeance upon them and win a name on them as on Corioles.

Pride, the first of the seven deadly sins, is the more overmastering in Coriolanus from his freedom from the rest, unless wrath be excepted. He is without envy, perhaps because he has no rivals, for, fair opposite as he is, he hardly endures the quality of Aufidius; but his pride in his valiant manhood, though its praises grieve him, will brook no question, and becomes pitiful when he allows the taunt of "boy," not traitor this time, to make him insult his hosts and brag of his exploits in Antium. To be called traitor he could bear; he knew his actions might be called in question; but Aufidius burlesqued his emotion and its effect on others, and called him a "boy of tears." It was too much. He forgets the traitor, even the tears, but "boy!" The word might almost echo him: "Alone I did it."

In framing the plot from the story in Plutarch, Shakespeare reduced three rebellious commotions to two. The first, which led to the appointment of the tribunes, was apparently pacified by Menenius, who only addresses the least important of two bodies of citizens in Shakespeare. The second, omitted by Shakespeare, was brought about principally by the tribunes by means of false tales, and was augmented by the attempt of the nobility to thin the ranks of the discontented by sending a colony to the plague-stricken town Velitrae, and to levy troops to proceed against the Volscians. The tribunes insinuated that the patricians had procured a voluntary war, and the people refused to serve. Marcius compelled them to colonise Velitrae, but proceeded to the wars with volunteers only, and as the result of his foray brought back plenty of corn and booty, which was distributed to the volunteers alone. At this stage, the proposal to confer the consulship was made, and at first favourably received by the people because of Marcius's services; but on second thoughts they refused it. It was after this that by purchase and gift Rome was well provided with corn, and Marcius, embittered by his rejection, and indignant at the people's refusal to serve, and more than ever convinced of the folly of dividing authority, not only declaimed against easy sale or gift of corn but urged the abolition of the tribuneship and carried the majority of the senators with him. Upon this the tribunes flew to the people, "crying out for help," and raised a tumult. They attempted to arrest Coriolanus and proceeded as in Shakespeare. This was the third sedition or tumult.

In altering the facts, Shakespeare does more than improve

the story from the dramatic point of view. He suppresses some of the machinations of the tribunes, but makes them responsible for the refusal of the consulship, and in creating live characters out of Plutarch's authors of sedition, makes them base, self-seeking and unscrupulous. Yet he sees to it that they put the people's just case forcibly, and makes them utter home-truths to the proud patrician :—

> you speak to the people
> As if you were a god to punish, not
> A man of their infirmity.

He gives the people more excuse for their fickleness, by making Marcius refuse to show his wounds and meet their good-will with ungenerous sneers. Their natural kindliness and pathetic readiness to forgive is not forgotten, but, on the other hand, their sufferings and forbearance are less advanced, and justice is hardly done to their provocations, methods and moderation. Their ignorance and self-contradiction, as Shakespeare paints it, help to intensify their fickleness, and their enthusiasm for the victor Coriolanus shows up their ingratitude in the sequel.

Yet it is not strictly true to say, with Dr. Brandes,[1] that Shakespeare ignores "every incident which sheds a favourable light upon the Plebeians," and had his sympathy been wholly with Coriolanus he would have stopped short of making any part of his conduct odious. Advocacy of his point of view is not implied in making the people fickle and fusty, nor yet morbid hyper-sensitiveness on the latter score. Shakespeare was far too sensible of the humourous possibilities of the outraged sense to be turned into a misanthrope, or of being made "incapable of seeing them [the people] as an aggregation of separate individualities," as Dr. Brandes will have it,[2] by even "the rankest compound of villainous smell that ever offended nostril." No doubt he preferred a strong, unhampered government; no doubt he disliked the mob on its bad, fickle, and dangerous side, and made the most of what was objectionable in it to nice senses, which is no more than what any student of his period ought to expect; but that he could not or would not see the people's rights, their good side, and even their individual good sense, can only be denied by ignoring probability and reading the evidence of his work, including *Coriolanus*, all wrong. It would be better to take the opposite

[1] Brandes, *op. cit.*, p. 534. [2] *Ibid.*, p. 545.

view with Mr. Stopford Brooke, who says: "We are made to feel, moving like a spirit through the play, the sympathy of Shakespeare with the struggle of the people," and again: "Then, too, the drawing of Coriolanus suggests his sympathy with the popular movement. No one can help seeing that Shakespeare did not love Coriolanus, nor approve his conduct." The mob does not devour aristocracy, the rule of those who are best, or vileness triumph over nobility, as Mr. Barrett Wendell[1] puts it. The people expels by fair and foul means, a declared enemy whom sane aristocracy cannot control, and even Menenius admits that in the event all is well (IV. vi. 16). That Coriolanus subverts this condition by resorting to foul means himself does not change the fact.

Cominius and Titus Lartius are scarcely more than brave soldiers, generous comrades, and men of sense and prudence in the State, but Shakespeare has created in Menenius one of the happy old men of Elizabethan or Jacobean drama out of a mere name in Plutarch. Menenius would have been a witty compotator with Justice Clement, or old Merrythought, or Sebastian in *Monsieur Thomas*, but has his serious sides in his devotion to Coriolanus and the shrewdness, and—at the lowest estimate—the *bonhomie*, which creates an impression of good-will and makes the people hear him and endure his plainest speech. He and his fellow patricians share the aristocratic prejudices of Coriolanus, but not in the exaggerated degree which destroys all human feeling; and as the people credited him with love for them and honesty, it is a fair inference that they remembered instances either of particular kindness or of political impartiality. Mr. E. K. Chambers denies him diplomacy save in his own conceit, and will have him foolish and ineffective, but it is he who does all that can be done from the patrician side to control events in the hour of danger, who calls for force against force when nothing else will serve, and who afterwards succeeds in restoring the situation to a possibility of compromise.

He is an altogether happy creation; and it is only when we come to Aufidius that disappointment in the characterisation is really felt. In Plutarch, Aufidius is not introduced until Coriolanus seeks him at Antium, when he is described as rich, noble, and valiant, honoured among the Volsces as a king, and as hating and envying Marcius because of their many encounters. Yet it is as "a man of great mind" that

[1] *William Shakespeare: A Study in Elizabethan Literature*, 1894.

Coriolanus seeks him out, and as one most desirous of the Volscians to have revenge upon the Romans, and Aufidius is "a marvellous glad man" to hear him, and taking him by the hand, says: "Stand up, O Marcius, and be of good cheer, for in proffering thyself unto us thou dost us great honour; and by this means thou mayest hope of greater things at all the Volsces' hands." In Shakespeare, Aufidius appears early in the play, and the two men admire the qualities in one another which they value in themselves, but reciprocally hate and envy because each is too proud to brook a rival. Of the two, only Marcius speaks generously of his competitor, and Shakespeare makes Aufidius, when again defeated, disclaim honour henceforward and vow revenge by base means. Yet when Coriolanus seeks him, a rapturous speech replaces the few words of welcome in Plutarch, and it is impossible to think it insincere. Aufidius is one of those who can feel and obey a noble and generous impulse, but cannot resist reaction when the impulse fades and its consequences begin to be unacceptable. "Though he had received no private injury or displeasure of Marcius," says Plutarch, "*yet the common fault and imperfection of man's nature* wrought in him, and it grieved him to see his own reputation blemished through Marcius' great fame and honour, and so himself to be less esteemed of the Volsces than he was before." This is natural even in a true man, and in Shakespeare, if we may trust Aufidius, and the First Conspirator in v. vi., he experienced something too proud in the bearing of Coriolanus towards him, which added to his resentment. But dishonourably and unlike a true man, with a face of friendship to his colleague, he basely plots against him, and declaring himself moved by the appeal of Volumnia, is quite unmoved by that of Coriolanus: "Stand to me in this cause."

In the early rivalry Shakespeare represented his honour as perishing in the gall of repeated defeat; so now, as in Plutarch also, the honour of a comrade and host withers in the hot resentment of a displaced leader. When he has destroyed his rival, he cries, "My rage is gone And I am struck with sorrow." It is a revulsion of feeling which cannot conciliate, but I do not think it was intended to be insincere. On the whole, Aufidius can be understood as well as despised; but the delineation of the character does not satisfy, and leaves the impression of an unpleasing task, accomplished with as little trouble as possible. It is in contrast with the careful presentation of the tribunes.

Of the three noble ladies, the wife is merely mentioned in Plutarch, without description, and it is Shakespeare who has created Coriolanus's "gracious silence," the tender-hearted Virgilia. She is a companion picture to Antony's Octavia, and small as is her part in the play, is well defined in her love and gentleness, in which injury to those she loves can yet awake fierceness, and in her resolution. Valeria, in Plutarch, makes her only appearance as the instigator of the female appeal to the victor, and the lead in that is soon taken by Volumnia; so that the lively friend and chronicler of the exploits of little Marcius is again the creation of the poet, who receives only from his source her sisterhood to Publicola and high character for modesty and wisdom. He has again greatly developed the character of Volumnia from what he found in Plutarch, where there is no indication of its harsher side and the only reflection upon it is that implied in the evils arising to Coriolanus from the loss of his father.

Plutarch's Volumnia is the cause of her son's love of honour, the mother for whose delight he sought always to win the garland of the war, "that she might still embrace him with tears running down her cheeks for joy." There is no hint of the forcefulness of her character and tinge of ferocity in her exultation that we see in the play, nor any of those traits which, as Mr. MacCallum has well pointed out, are not such as a poet would imagine for an ideal portrait of his own mother. Dr. Brandes's notion of such portraiture has been alluded to in this introduction in connection with the question of date. She is not expressly made responsible for the moulding of her son's character, and does not intervene with superior sagacity and prudence to induce him to soothe the people with humble words on his lips, belying the scorn and hatred in his heart. In his misfortune she is coupled with his wife in abandonment to sorrow, weeping and shrieking with her as he bids goodbye, but in the climax of Rome's and her son's fate, she sinks the mother in the Roman and displays an unselfish devotion to her country far above his once lauded patriotism. Shakespeare has but added touches to her noble pleading, and has not broken her still nobler silence. She saves her son from a great crime, and not solely by her sway over him and the inability to resist her which determined his course on a former occasion. Then his heart and judgment were against her, now only his vow and injured pride. The tender side of his nature is stirred to its depths, and his eyes

" sweat compassion." But if his countrymen have any share in his pity, he neither forgives them nor forsakes his treason. He returns to Antium to enjoy a brief welcome as their enemy, and to glory in their defeat and shame.

Good critics have found in this play signs that the author's creative power was waning, and point to the comparative coldness of its tone, the tendency of the characters to make us think of types almost as much as individuals, the preoccupation with theories of government, the feeling that Shakespeare has not dealt so imaginatively or sympathetically with hero or subject as in other cases. All these things might be admitted without accepting the deduction. Something may be allowed for reaction both in choice of subject and in treatment of it after such a theme and such daring in its presentment, such rein given to imagination as in *Antony and Cleopatra.* Once chosen, the subject imposes limits on the dramatist, and we may ask ourselves how far a character drawn with more palpable sympathy, or given more imagination than Coriolanus, would have accorded with it or with Shakespeare's own reading of it. It is curious to find coupled with the accusation of monotony, the charge that the play " lacks the relief of such underplot and comedy as enliven the great English chronicle-histories."[1] The natural comparison is with tragedy rather than history, but the comic vein is by no means unimportant in *Coriolanus.* The people are both consciously and unconsciously humorous; so too, the servants of Aufidius. Their wit is not always "strongly wedged up in a blockhead." It will as "soon out as another man's will." Valeria is witty, and humour is second nature to Menenius. Coriolanus himself commands a bitter and sarcastic vein, and for a moment is almost playful in a grim way with the servants at Antium. The sudden, totally unexpected outbreak of little Marcius in the midst of the tension of the renunciation scene, which says so much in so little, is worth a whole comic scene.

Editors complain of the corrupt printing of *Coriolanus,* but as Mr. G. S. Gordon (Clarendon Press ed.) points out, there are very few certainly corrupt passages. There are a large number in which the lines need readjustment to restore them to blank verse ; but in regard to these Mr. Gordon appeals to examples of the irregular arrangements of the folio to show that they read like "intentional recitative" and are often superior to the revised versions "in every dramatic quality."

[1] Wendell, *op. cit.*

We may have much to learn about the delivery of blank verse on the stage, and it is true that a certain abruptness in the lines as printed sometimes adds force to their effect; but if the arrangement is intentional and due to the poet, why is it sporadic only? The run of the verse is oftener faultless when the same sort of recitative would have been effective, and, on the other hand, prose is sometimes printed as verse without any conceivable gain.

Mr. M. A. Bayfield in *A Study of Shakespeare's Versification*, 1920, contends that Shakespeare's fondness for the resolved foot and his assumed independence of the use of colloquial contractions and other vulgarisms, ought to make us expand not only *o' th'*, *a' th'*, etc., but even such convenient abbreviations as *let's*, *what's*, *shall's*, *ha't*, *upon's*, *tane* (*ta'en*), and discard dialectic forms like *woo't*, *you'st*, etc., which are used somewhat capriciously. The effect is associated with the particular system of prosody which Mr. Bayfield advocates and which cannot be considered here, but apart from results on the verse, acceptable or otherwise, it is impossible to impute colloquial forms to printers and editors only. In *A History of Modern Colloquial English*, 1920, p. 111, Professor H. C. Wyld has written much to the point on the general question involved: "We shall not assent to the view that certain habits in this politest form of Elizabethan speech, the outcome of natural linguistic tendencies, which are different from those now prevalent among the best speakers, are 'slipshod,' merely because a later age, wishing to be more 'correct,' has discarded them. If the speech of the great men we have been considering was unaffected and natural, it certainly was not vulgar. If it be vulgar to say *whot* for *hot*, *stap* for *stop*, *offen* for *often*, *sarvice* for *service*, *venter* for *venture;* if it be slipshod to say *Wensday* for *Wednesday*, *beseechin* for *beseeching*, *stricly* for *strictly*, *sounded* for *swooned*, *attemps* for *attempts*, and so on; then it is certain that the Queen herself, and the greater part of her Court, must plead guilty to these imputations in some or all of the above instances. The absurdity of such a contention is manifest, and it will not be seriously made by those who are properly informed of the facts." In *Shakespeare and the Pirates*, 1920, Mr. A. W. Pollard has shown the great probability that the author's autograph copies of his plays became the prompt-copies, and that the text of many of the plays, both of those printed in quarto and those which first appeared in the folio, were set up from them. This diminishes the chances of

alteration by the elimination at least of a scrivener's copy between author and printers.

Mr. Daniel supposes the action of *Coriolanus* to occupy eleven days, with intervals after all but the sixth day, the historic time being about four years, A.U.C. 262 to A.U.C. 266. He distributes the days to groups of acts and scenes as follows: I. i.; I. ii.; I. iii.-x.; II. i. to line 200; II. i. from line 201-IV. ii.; IV. iii; IV. iv., v.; IV. vi.; IV. vii.; V. i.-v; V. vi. The explanation of the division of Act II. sc. i. between two days is that Mr. Daniel believes that the scene is wrongly continued here in the arrangement generally adopted, especially as it makes the arrival of Coriolanus in Rome, his standing for Consul, and banishment, all occur on the same day. See his remarks in *The Transactions of the New Shakspere Society*, 1877-1879, pp. 183-188. The sixth day (IV. iii.) he assigns as occupying part of the last interval denoted.

Mr. MacCallum, in the important volume on the Roman plays already cited, has made an interesting comparison of Shakespeare's treatment of the story of Coriolanus with that of his French contemporary Alexandre Hardy, whose *Coriolan* seems to have been written about the same time or a little earlier, and printed two years later, in 1625. Influence, as Mr. MacCallum points out, is barely possible either way, so that there is interest in the fact that both authors have made much the same selection of episodes, and some of the same additions, to Plutarch, notwithstanding the very different stages they were writing for. The additions, for instance, include Volumnia's persuasion to a false submission and Coriolanus's hardly overcome reluctance. Adaptations of Shakespeare's work were made in England in the late seventeenth and early eighteenth century, and James Thomson's posthumous play of the same name was performed in 1749 with Lyttleton's prologue, remembered for its genuine pathos and for the verse, "One line which dying he could wish to blot." Thomson's "diffuse and descriptive style," as Johnson says, "produced declamation rather than dialogue," and his fondness of the feminine ending increases the monotony of his fluent verse. A student of catholic taste will read his *Coriolanus* without enthusiasm, but not without interest in the author's sentiments and the fate of his characters. As a correct play of the period it confines events to the last phase, from the arrival of Coriolanus in Antium, and excludes humour and wide variety of rank and character.

THE LIFE OF CAIUS MARTIUS CORIOLANUS

(*Extracted from North's Plutarch, ed.* 1, 1579)

THE house of the Martians at Rome was of the number of the Patricians, out of the which hath sprong many noble personages: whereof Ancus Martius was one, king Numaes daughters sonne, who was king of Rome after Tullus Hostilius. Of the same house were Publius, and Quintus, who brought Rome their best water they had by conducts. Censorinus also came of that familie, that was so surnamed, bicause the people had chosen him Censor twise. Through whose persuasion they made a lawe, that no man from thenceforth might require, or enjoye the Censorshippe twise. Caius Martius, whose life we intend now to write, being left an orphan by his father, was brought up under his mother a widowe, who taught us by experience, that orphanage bringeth many discommodities to a childe, but doth not hinder him to become an honest man, and to excell in vertue above the common sorte: as they are meanely borne, wrongfully doe complayne, that it is the occasion of their casting awaye, for that no man in their youth taketh any care of them to see them well brought up, and taught that were meete. This man also is a good proofe to confirme some mens opinions. That a rare and excellent witte untaught, doth bring forth many good and evill things together: like as a fat soile bringeth forth herbes and weedes that lieth unmanured. For this Martius naturall wit and great harte dyd marvelously sturre up his corage, to doe and attempt notable actes. But on the other side for lacke of education, he was so chollericke and impacient, that he would yeld to no living creature: which made him churlishe, uncivill, and altogether unfit for any mans conversation. Yet men marveling much at his constancy, that he was never overcome with pleasure, nor money, and howe he would endure easely all manner of paynes and travailles: thereupon they well liked

The familie of the Martians.

Publius and Quintus Martius, brought the water by conducts to Rome.

Censorinus lawe.

Coriolanus wit.

and commended his stowtnes and temperancie. But for all that, they could not be acquainted with him, as one citizen useth to be with another in the citie. His behaviour was so unpleasaunt to them, by reason of a certaine insolent and sterne manner he had, which because it was to lordly, was disliked. And to saye truely, the greatest benefit that learning bringeth men unto, is this: that it teacheth men that be rude and rough of nature, by compasse and rule of reason, to be civill and curteous, and to like better the meane state, then the higher. Now in these dayes, valliantnes was honoured in Rome above all other vertues: which they called *Virtus*, by the name of vertue selfe, as including in that generall name, all other speciall vertues besides. So that *Virtus* in the Latin, was asmuche as valliantnes. But Martius being more inclined to the warres, then any other gentleman of his time: beganne from his Childehood to geve him self to handle weapons, and daylie dyd exercise him selfe therein. And outward he esteemed armour to no purpose, unles one were naturally armed within. Moreover he dyd so exercise his bodie to hardnes, and all kynde of activitie, that he was very swift in running, strong in wrestling, and mightie in griping, so that no man could ever cast him. In so much as those that would trye masteries with him for strength and nimblenes, would saye when they were overcome: that all was by reason of his naturall strength, and hardnes of warde, that never yielded to any payne or toyle he tooke apon him. The first time he went to the warres, being but a strippling, was when Tarquine surnamed the prowde (that had bene king of Rome, and was driven out for his pride, after many attemptes made by sundrie battells to come in againe, wherein he was ever overcome) dyd come to Rome with all the ayde of the Latines, and many other people of Italie: even as it were to set up his whole rest apon a battell by them, who with a great and mightie armie had undertaken to put him into his Kingdome againe, not so much to pleasure him, as to overthrowe the power of the Romaines, whose greatnes they both feared and envied. In this battell, wherein were many hotte and sharpe encounters of either partie, Martius valiantly fought in the sight of the Dictator; and a Romaine souldier being throwen to the ground even hard by him, Martius straight bestrid him, and slue the enemie with his owne handes that had before overthrowen the Romaine. Hereupon, after the battell was wonne, the Dictator

The benefit of learning.

What this worde Virtus signifieth.

Coriolanus first going to the warres.

dyd not forget so noble an acte, and therefore first of all he crowned Martius with a garland of oken boughs. For whosoever saveth the life a Romaine, it is a manner among them, to honour him with such a garland. . . . Moreover it is daylie seene, that honour and reputation lighting on young men before their time, and before they have no great corage by nature: the desire to winne more, dieth straight in them, which easely happeneth, the same having no deepe roote in them before. Where contrariwise, the first honour that valiant mindes doe come unto, doth quicken up their appetite, hasting them forward as with force of winde, to enterprise things of highe deserving praise. For they esteeme, not to receave reward for service done, but rather take it for a remembraunce and encoragement, to make them doe better in time to come; and be ashamed also to cast their honour at their heeles not seeking to increase it still by like deserte of worthie valliant dedes. This desire being bred in Martius, he strained still to passe him selfe in manlines: and being desirous to shewe a daylie increase of his valliantnes, his noble service dyd still advaunce his fame, bringing in spoyles apon spoyles from the enemie. Whereupon, the captaines that came afterwards (for envie of them that went before) dyd contend who should most honour him, and who should beare most honourable testimonie of his valliantnes. In so much the Romaines having many warres and battells in those days, Coriolanus was at them all: and there was not a battell fought, from whence he returned not without some rewarde of honour. And as for other, the only respect that made them valliant, was they hoped to have honour: but touching Martius, the only thing that made him to love honour, was the joye he sawe his mother dyd take of him. For he thought nothing made him so happie and honorable, as that his mother might heare every bodie praise and commend him, that she might allwayes see him returne with a crowne upon his head, and that she might still embrace him with teares ronning downe her cheekes for joye. Which desire they saye Epaminondas dyd avowe, and confesse to have bene in him: as to thinke him selfe a most happie and blessed man, that his father and mother in their life time had seene the victorie he wanne in the plaine of Leuctres. Now as for Epaminondas, he had this good happe, to have his father and mother living, to be partakers of his joye and prosperitie. But Martius thinking all due to his mother, that had bene also

Coriolanus crowned with a garland of oken boughes.

To soden honour in youth killeth further desier of fame.

Coriolanus noble endevour to continue well deserving.

Coriolanus and Epaminondas did both place their desire of honour alike.

The obedience of Coriolanus to his mother.

due to his father if he had lived; dyd not only content him selfe to rejoyce and honour her, but at her desire tooke a wife also, by whom he had two children, and yet never left his mothers house therefore. Now he being growen to great credit and authoritie in Rome for his valliantnes, it fortuned there grewe sedition in the cittie, because the Senate dyd favour the riche against the people, who dyd complaine of the sore oppression of userers, of whom they borrowed money. For those that had little, were yet spoyled of that little they had by their creditours, for lacke of abilitie to paye the userie: who offered their goodes to be solde, to them that would geve most. And suche as had nothing left, their bodies were layed holde of, and they were made their bonde men, notwithstanding all the woundes and cuttes they shewed, which they had receyved in many battells, fighting for defence of their countrie and common wealth: of the which, the last warre they made, was against the Sabynes, wherein they fought apon the promise the riche men had made them, that from thenceforth they would intreate them more gently, and also upon the worde of Marcus Valerius chief of the Senate, who by authoritie of the counsell, and in the behalfe of the riche, sayed they should performe that they had promised. But after that they had faithfully served in this last battell of all, where they overcame their enemies, seeing they were never a whit the better, nor more gently intreated, and that the Senate would geve no care to them, but make as though they had forgotten their former promise, and suffered them to be made slaves and bonde men to their creditours, and besides, to be turned out of all that ever they had: they fell then even to flat rebellion and mutine, and to sturre up daungerous tumultes within the cittie. The Romaines enemies hearing of this rebellion, dyd straight enter the territories of Rome with a marvelous great power, spoyling and burning all as they came. Whereupon the Senate immediately made open proclamation by sounde of trumpet, that all those which were of lawfull age to carie weapon, should come and enter their names into the muster masters booke, to goe to the warres: but no man obeyed their commaundement. Whereupon their chief magistrates, and many of the Senate, beganne to be of divers opinions emong them selves. For some thought it was reason, they should somewhat yeld to the poore peoples request, and that they should a little qualifie the severitie of the lawe. Other held hard against that

Extremitie of userers complained of at Rome by the people.

Counsellers promises make men valliant, in hope of just performance.

Ingratitude, and good service unrewarded, provoketh rebellion.

opinion, and that was Martius for one. For he alleged, that the creditours losing their money they had lent, was not the worst thing that was thereby: but that the lenitie that was favored, was a beginning of disobedience, and that the prowde attempt of the communaltie, was to abolish lawe, and to bring all to confusion. Therefore he sayed, if the Senate were wise, they should betimes prevent, and quenche this ill favored and worse ment beginning. The Senate met many dayes in consultation about it: but in the end they concluded nothing. The poore common people seeing no redresse, gathered them selves one daye together, and one encoraging another, they all forsooke the cittie, and encamped them selves upon a hill, called at this daye the holy hill, alongest the river of Tyber, offering no creature any hurte or violence, or making any shewe of actuall rebellion: saving that they cried as they went up and down, that the riche men had driven them out of the cittie, and that all Italie through they should finde ayer, water, and ground to burie them in. Moreover, they sayed, to dwell at Rome was nothing els but to be slaine, or hurte with continuall warres, and fighting for defence of the riche mens goodes. The Senate being afeard of their departure, dyd send unto them certaine of the pleasauntest olde men, and the most acceptable to the people among them. Of those, Menenius Agrippa was he, who was sent for chief man of the message from the Senate. He, after many good persuasions and gentle requestes made to the people, on the behalfe of the Senate: knit up his oration in the ende, with a notable tale, in this manner. That on a time all the members of mans bodie, dyd rebell against the bellie, complaining of it, that it only remained in the middest of the bodie, without doing anything, neither dyd beare any labour to the maintenaunce of the rest: whereas all other partes and members dyd labour paynefully, and was very carefull to satisfie the appetites and desiers of the bodie. And so the bellie, all this notwithstanding, laughed at their follie, and sayed: It is true, I first receyve all meates that norishe mans bodie: but afterwards I send it againe to the norishement of other partes of the same. Even so (quoth he) O you, my masters, and citizens of Rome: the reason is a like betweene the Senate, and you. For matters being well digested, and their counsells thoroughly examined, touching the benefit of the common wealth: the Senatours are cause of

Martius Coriolanus against the people.

The people leave the cittie and doe goe to the holy hill.

An excellent tale tolde by Menenius Agrippa to pacifie the people.

the common commoditie that commeth unto every one of you. These persuasions pacified the people, conditionally, that the Senate would graunte there should be yerely chosen five magistrates, which they now call *Tribuni Plebis*, whose office should be to defend the poore people from violence and oppression. So Iunius Brutus, and Sicinius Vellutus, were the first Tribunes of the people that were chosen, who had only bene the causers and procurers of this sedition. Hereupon the cittie being growen againe to good quiet and unitie, the people immediately went to the warres, shewing that they had a good will to doe better than ever they dyd, and to be very willing to obey the magistrates in that they would commaund, concerning the warres. Martius also, though it liked him nothing to see the greatnes of the people thus increased, considering it was to the prejudice, and imbasing of the nobilitie, and also sawe that other noble Patricians were troubled as well as him selfe; he dyd persuade the Patricians, to shew them selves no lesse forward and willing to fight for their countrie, then the common people were; and to let them knowe by their dedes and actes, that they dyd not so muche passe the people in power and riches, as they dyd exceede them in true nobilitie and valliantnes. In the countrie of the Volsces, against whom the Romaines made warre at that time, there was a principall cittie and of most fame, that was called Corioles, before the which the Consul Cominius dyd laye siege. Wherefore all the other Volsces fearing least that cittie should be taken by assault, they came from all partes of the countrie to save it, entending to geve the Romaines battell before the cittie, and to geve an onset on them in two severall places. The Consul Cominius understanding this, devided his armie also in two parts, and taking the one parte with him selfe, he marched towards them that were drawing to the cittie, out of the countrie; and the other parte of his armie he left in the campe with Titus Lartius (one of the valliantest men the Romaines had at that time) to resist those that would make any salye out of the cittie upon them. So the Coriolans making small accompt of them that laye in campe before the cittie, made a salye out apon them, in the which at the first the Coriolans had the better, and drave the Romaines backe againe into the trenches of their campe. But Martius being there at that time, ronning out of the campe with a fewe men with him, he slue the first enemies he met withall, and made

The first beginning of *Tribuni Plebis*.

Iunius Brutus, Sicinius Vellutus, the 2 first tribunes.

The cittie of Corioles besieged by the Consul Cominius.

Titus Lartius, a valliant Romaine.

the rest of them staye upon a sodaine, crying out to the Romaines that had turned their backes, and calling them againe to fight with a lowde voyce. For he was even such another, as Cato would have a souldier and a captaine to be; not only terrible, and fierce to laye about him, but to make the enemie afeard with the sounde of his voyce, and grimnes of his countenaunce. Then there flocked about him immediately, a great number of Romaines; whereat the enemies were so afeard, that they gave backe presently. But Martius not staying so, dyd chase and followe them to their owne gates, that fled for life. And there, perceyving that the Romaines retired backe, for the great number of dartes and arrowes which flewe about their eares from the walles of the cittie, and that there was not one man amongst them that durst venter him selfe to followe the flying enemies into the cittie, for that it was full of men of warre, very well armed, and appointed; he dyd encorage his fellowes with wordes and dedes, crying out to them, that fortune had opened the gates of the cittie, more for the followers, then the flyers. But all this notwithstanding, fewe had the hartes to followe him. Howbeit Martius being in the throng emong the enemies, thrust him selfe into the gates of the cittie, and entred the same emong them that fled, without that any one of them durst at the first turne their face upon him, or els offer to staye him. But he looking about him, and seeing he was entred the cittie with very fewe men to helpe him, and perceyving he was environned by his enemies that gathered round about to set upon him: dyd things then as it is written, wonderfull and incredible, aswell for the force of his hande, as also for the agillitie of his bodie, and with a wonderfull corage and valliantnes, he made a lane through the middest of them, and overthrewe also those he layed at: that some he made ronne to the furthest parte of the cittie, and other for feare he made yeld them selves, and to let fall their weapons before him. By this meanes, Lartius that was gotten out, had some leysure to bring the Romaines with more safety into the cittie. The cittie being taken in this sorte, the most parte of the souldiers beganne incontinently to spoyle, to carie awaye, and to looke up the bootie they had wonne. But Martius was marvelous angry with them, and cried out on them, that it was no time now to looke after spoyle, and to ronne straggling here and there to enriche them selves, whilest the other Consul and their fellowe

The propertie of a souldier.

The cittie of Corioles taken.

cittizens peradventure were fighting with their enemies: and howe that leaving the spoyle they should seeke to winde them selves out of daunger and perill. Howbeit, crie, and saye to them what he could, very fewe of them would hearken to him. Wherefore taking those that willingly offered them selves to followe him, he went out of the cittie, and tooke his waye towardes that parte, where he understoode the rest of the armie was: exhorting and intreating them by the waye that followed him, not to be fainte harted, and ofte holding up his handes to heaven, he besought the goddes to be so gracious and favorable unto him, that he might come in time to the battell, and in good hower to hazarde his life in defence of his country men. Now the Romaines when they were put in battell raye, and ready to take their targettes on their armes, and to guirde them upon their arming coates, had a custome to make their willes at that very instant, without any manner of writing, naming him only whom they would make their heire, in the presence of three or foure witnesses. Martius came just to that reckoning, whilest the souldiers were a doing after that sorte, and that the enemies were approached so neere, as one stoode in viewe of the other. When they sawe him at his first comming, all bloody, and in a swet, and but with a fewe men following him: some thereupon beganne to be afeard. But sone after, when they sawe him ronne with a lively cheere to the Consul and to take him by the hande, declaring howe he had taken the cittie of Corioles, and that they sawe the Consul Cominius also kisse and embrace him; then there was not a man but tooke harte againe to him, and beganne to be of a good corage, some hearing him reporte from poynte to poynte, the happy successe of this exployte, and other also conjecturing it by seeing their gestures a farre off. Then they all beganne to call upon the Consul to marche forward, and to delaye no lenger, but to geve charge upon the enemie, Martius asked him howe the order of their enemies battell was, and on which side they had placed their best fighting men. The Consul made him aunswer, that he thought the bandes which were in the voward of their battell, were those of the Antiates, whom they esteemed to be the warlikest men, and which for valliant corage would geve no place, to any of the hoste of their enemies. Then prayed Martius, to be set directly against them. The Consul graunted him, greatly praysing his corage. Then Martius, when both

Souldiers testaments.

armies came almost to joyne, advaunced him selfe a good space before his companie, and went so fiercely to geve charge on the voward that came right against him, that they could stande no lenger in his handes: he made suche a lane through them, and opened a passage into the battell of the enemies. But the two winges of either side turned one to the other, to compasse him in betweene them: which the Consul Cominius perceyving, he sent thither straight of the best souldiers he had about him. So the battell was marvelous bloudie about Martius, and in a very shorte space many were slaine in the place. But in the ende the Romaines were so strong, that they distressed the enemies, and brake their arraye; and scattering them, made them flye. Then they prayed Martius that he would retire to the campe, bicause they sawe he was able to doe no more, he was already so wearied with the great payne he had taken, and so fainte with the great woundes he had apon him. But Martius aunswered them, that it was not for conquerours to yeld, nor to be fainte harted: and thereupon beganne a freshe to chase those that fled, until suche time as the armie of the enemies was utterly overthrowen, and numbers of them slaine, and taken prisoners. The next morning betimes, Martius went to the Consul, and the other Romaines with him. There the Consul Cominius going up to his chayer of state, in the presence of the whole armie, gave thankes to the goddes for so great, glorious, and prosperous a victorie: then he spake to Martius, whose valliantnes he commended beyond the moone, both for that he him selfe sawe him doe with his eyes, as also for that Martius had reported unto him. So in the ende he willed Martius, he should choose out of all the horses they had taken of their enemies, and of all the goodes they had wonne (whereof there was great store) tenne of every sorte which he liked best, before any distribution should be made to other. Besides this great honorable offer he had made him, he gave him in testimonie that he had wonne that daye the price of prowes above all other, a goodly horse with a capparison, and all furniture to him: which the whole armie beholding, dyd marvelously praise and commend. But Martius stepping forth, tolde the Consul, he most thanckefully accepted the gifte of his horse, and was a glad man besides, that his service had deserved his generalls commendation; and as for his other offer, which was rather a mercenary reward, then an honorable recom-

By Coriolanus meanes, the Volsci were overcome in battell.

The tenth parte of the enemies goods offered Martius for rewarde of his service, by Cominius the Consul.

Valiancie rewarded with honour in the fielde.

pence, he would none of it, but was contented to have his equall parte with other souldiers. Only, this grace (sayed he) I crave, and beseeche you to graunt me. Among the Volsces there is an olde friende and hoste of mine, an honest wealthie man, and now a prisoner, who living before in great wealth in his owne countrie, liveth now a poore prisoner in the handes of his enemies: and yet notwithstanding all this his miserie and misfortune, it would doe me great pleasure if I could save him from this one daunger: to keepe him from being solde as a slave. The souldiers hearing Martius wordes, made a marvelous great showte among them: and they were moe that wondred at his great contentation and abstinence, when they sawe so little covetousnes in him, then they were that highely praised and extolled his valliantnes. For even they them selves, that dyd somewhat malice and envie his glorie, to see him thus honoured, and passingly praysed, dyd thincke him so muche the more worthy of an honorable recompence for his valliant service, as the more carelesly he refused the great offer made him for his profit: and they esteemed more the vertue that was in him, that made him refuse suche rewards, then that which made them to be offred him, as unto a worthie persone. For it is farre more commendable, to use riches well, then to be valliant: and yet it is better not to desire them, then to use them well. After this showte and noyse of the assembly was somewhat appeased, the Consul Cominius beganne to speake in this sorte: We cannot compell Martius to take these giftes we offer him, if he will not receave them: but we will geve him suche a rewarde for the noble service he hath done, as he cannot refuse. Therefore we doe order and decree, that henceforth he be called Coriolanus, onles his valliant acts have wonne him that name before our nomination. And so ever since, he still bare the third name of Coriolanus. . . . Now when this warre was ended, the flatterers of the people beganne to sturre up sedition againe, without any newe occasion, or just matter offered of complainte. For they dyd grounde this seconde insurrection against the Nobilitie and Patricians, apon the peoples miserie and misfortune, that could not but fall out, by reason of the former discorde and sedition betweene them and the Nobilitie. Bicause the most parte of the errable lande within the territorie of Rome, was become heathie and barren for lacke of plowing, for that they had no time nor meane to cause corne, to be

Martius noble answer and refusal.

Martius surnamed Coriolanus by the Consul.

brought them out of other countries to sowe, by reason of their warres which made the extreme dearth they had emong them. Now those busie pratlers that sought the peoples good will, by suche flattering wordes, perceyving great scarsitie of corne to be within the cittie, and though there had bene plenty enough, yet the common people had no money to buye it: they spread abroad false tales and rumours against the Nobilitie, that they in revenge of the people, had practised and procured the extreme dearthe emong them. Furthermore, in the middest of this sturre, there came ambassadours to Rome from the cittie of Velitres, that offered up their cittie to the Romaines, and prayed them they would send newe inhabitants to replenishe the same: bicause the plague had bene so extreme emong them, and had killed such a number of them, as there was not left alive the tenth persone of the people that had bene there before. So the wise men of Rome beganne to thincke, that the necessitie of the Velitrians fell out in a most happy hower, and howe by this occasion it was very mete in so great a scarsitie of vittailes, to disburden Rome of a great number of cittizens: and by this meanes as well to take awaye this newe sedition, and utterly to ryd it out of the cittie, as also to cleare the same of many mutinous and seditious persones, being the superfluous ill humours that grevously fedde this disease. Hereupon the Consuls prickt out all those by a bill, whom they intended to sende to Velitres, to goe dwell there as in forme of a colonie: and they leavied out of all the rest that remained in the cittie of Rome, a great number to goe against the Volsces, hoping by the meanes of forreine warre, to pacifie their sedition at home. Moreover they imagined, when the poore with the riche, and the meane sorte with the nobilitie, should by this devise be abroad in the warres, and in one campe, and in one service, and in one like daunger: that then they would be more quiet and loving together. But Sicinius and Brutus, two seditious Tribunes, spake against either of these devises, and cried out upon the noble men, that under the gentle name of a colonie, they would cloke and culler the most cruell and unnaturall facte as might be: bicause they sent their poore cittizens into a sore infected cittie and pestilent ayer, full of dead bodies unburied, and there also to dwell under the tuytion of a straunge god, that had so cruelly persecuted his people. This were (said they) even as muche, as if the Senate should

Sedition at Rome, by reason of famine.

Velitres made a colonie to Rome.

Two practises to remove the sedition in Rome.

Sicinius and Brutus Tribunes of the people, against both those devises.

hedlong cast downe the people into a most bottomles pyt. And are not yet contented to have famished some of the poore cittizens hertofore to death, and to put other of them even to the mercie of the plague: but a freshe, they have procured a voluntarie warre, to the ende they would leave behind no kynde of miserie and ill, wherewith the poore syllie people should not be plagued, and only bicause they are werie to serve the riche. The common people being set on a broyle and braverie with these wordes, would not appeare when the Consuls called their names by a bill, to prest them for the warres, neither would they be sent out to this newe colonie: in so muche as the Senate knewe not well what to saye, or doe in the matter. Martius then, who was now growen to great credit, and a stowte man besides, and of great reputation with the noblest men of Rome, rose up, and openly spake against these flattering Tribunes. And for the replenishing of the cittie of Velitres, he dyd compell those that were chosen, to goe thither, and to departe the cittie, apon great penalties to him that should disobey: but to the warres, the people by no meanes would be brought or constrained.

Coriolanus offendeth the people.

So Martius taking his friendes and followers with him, and such as he could by fayer wordes intreate to goe with him, dyd ronne certen forreyes into the dominion of the Antiates, where he met with great plenty of corne, and had a marvelous spoyle, aswell of cattell, as of men he had taken prisoners, whom he brought awaye with him, and reserved nothing for him selfe. Afterwardes having brought backe againe all his men that went out with him, safe and sounde to Rome, and every man riche and loden with spoyle: then the hometarriers and housedoves that kept Rome still, beganne to repent them that it was not their happe to goe with him, and so envied both them that had sped so well in this jorney, and also of malice to Martius, they spited to see his credit and estimation increase still more and more, bicause they accompted him to be a great hinderer of the people. Shortely after this, Martius stoode for the Consulshippe: and the common people favored his sute, thinking it would be a shame to them to denie, and refuse, the chiefest noble man of bloude, and most worthie persone of Rome, and specially him that had done so great service and good to the common wealth. For the custome of Rome was at that time, that suche as dyd sue for any office, should for certen dayes before be in the market place, only

Coriolanus invadeth the Antiates, and bringeth rich spoyles home.

The manner of suying for office at Rome.

with a poore gowne on their backes, and without any coate underneath, to praye the cittizens to remember them at the daye of election: which was thus devised, either to move the people the more, by requesting them in suche meane apparell, or els bicause they might shewe them their woundes they had gotten in the warres in the service of the common wealth, as manifest markes and testimonie of their valliantnes. Now it is not to be thought that the suters went thus lose in a simple gowne in the market place, without any coate under it, for feare, and suspition of the common people: for offices of dignitie in the cittie were not then geven by favour or corruption. . . . Now Martius following this custome, shewed many woundes and cuttes upon his bodie, which he had receyved in seventeene yeres service at the warres, and in many sundrie battells, being ever the formest man that dyd set out feete to fight. So that there was not a man emong the people, but was ashamed of him selfe, to refuse so valliant a man: and one of them sayed to another, We must needes chuse him Consul, there is no remedie. But when the daye of election was come, and that Martius came to the market place with great pompe, accompanied with all the Senate, and the whole Nobilitie of the cittie about him, who sought to make him Consul, with the greatest instance and intreatie they could, or ever attempted for any man or matter: then the love and good will of the common people, turned straight to an hate and envie toward him, fearing to put this office of soveraine authoritie into his handes, being a man somewhat partiall toward the nobilitie, and of great credit and authoritie amongest the Patricians, and as one they might doubt would take away altogether the libertie from the people. Whereupon for these considerations, they refused Martius in the ende, and made two other that were suters, Consuls. The Senate being marvelously offended with the people, dyd accompt the shame of this refusall, rather to redownd to them selves, then to Martius: but Martius tooke it in farre worse parte then the Senate, and was out of all pacience. For he was a man to full of passion and choller, and to muche geven to over selfe will and opinion, as one of a highe minde and great corage, that lacked the gravity, and affabilitie that is gotten with judgment of learning and reason, which only is to be looked for in a governour of state: and that remembered not how wilfulnes is the thing of the world, which a governour of a common wealth for pleasing

Whereupon this manner of suying was so devised.

Offices geven then by desert, without favour or corruption.

See the fickle mindes of common people.

The fruites of selfe will and obstinacie.

should shonne, being that which Plato called solitarines. As in the ende, all men that are wilfully geven to a selfe opinion and obstinate minde, and who will never yeld to others reason, but to their owne: remaine without companie, and forsaken of all men. For a man that will live in the world, must nedes have patience, which lusty bloudes make but a mocke at. So Martius being a stowte man of nature, that never yelded in any respect, as one thincking that to overcome allwayes, and to have the upper hande in all matters, was a token of magnanimitie, and of no base and fainte corage, which spitteth out anger from the most weake and passioned parte of the harte, much like the matter of an impostume: went home to his house, full fraighted with spite and malice against the people, being accompanied with all the lustiest young gentlemen, whose mindes were nobly bent, as those that came of noble race and commonly used for to followe and honour him. But then specially they floct about him, and kept him companie, to his muche harme: for they dyd but kyndle and inflame his choller more and more, being sorie with him for the injurie the people offred him, bicause he was their captaine and leader to the warres, that taught them all marshall discipline, and stirred up in them a noble emulation of honour and valliantnes, and yet without envie, praising them that deserved best. In the meane season, there came great plenty of corne to Rome, that had bene bought, parte in Italie, and parte was sent out of Sicile, as geven by Gelon the tyranne of Syracusa: so that many stoode in great hope, that the dearthe of vittells being holpen, the civill dissention would also cease. The Senate sate in counsell upon it immediatly, the common people stoode also about the palice where the counsell was kept, gaping what resolution would fall out: persuading them selves, that the corne they had bought should be solde good cheape, and that which was geven, should be devided by the polle, without paying any pennie, and the rather, bicause certaine of the Senatours amongest them dyd so wishe and persuade the same. But Martius standing up on his feete, dyd somewhat sharpely take up those, who went about to gratifie the people therein: and called them people pleasers, and traitours to the nobilitie. 'Moreover he sayed they 'nourrished against them selves, the naughty seede and cockle, 'of insolencie and sedition, which had bene sowed and 'scattered abroade emongest the people, whom they should

Great store of corne brought to Rome.

Coriolanus oration against the insolencie of the people.

'have cut of, if they had bene wise, and have prevented their 'greatnes: and not to their owne destruction to have suffered 'the people, to stablishe a magistrate for them selves, of so 'great power and authoritie, as that man had, to whom they 'had graunted it. Who was also to be feared, bicause he 'obtained what he would, and dyd nothing but what he listed, 'neither passed for any obedience to the Consuls, but lived in 'all libertie, acknowledging no superiour to commaund him, 'saving the only heades and authours of their faction, whom 'he called his magistrates. Therefore sayed he, they that 'gave counsell, and persuaded that the corne should be geven 'out to the common people *gratis*, as they used to doe in 'cities of Græce, where the people had more absolute power: 'dyd but only nourishe their disobedience, which would breake 'out in the ende, to the utter ruine and overthrowe of the 'whole state. For they will not thincke it is done in recom- 'pense of their service past, sithence they know well enough 'they have so ofte refused to goe to the warres, when they 'were commaunded: neither for their mutinies when they 'went with us, whereby they have rebelled and forsaken their 'countrie: neither for their accusations which their flatterers 'have preferred unto them, and they have receyved, and made 'good against the Senate: but they will rather judge we geve 'and graunt them this, as abasing our selves, and standing in 'feare of them, and glad to flatter them every waye. By this 'meanes, their disobedience will still growe worse and worse: 'and they will never leave to practise newe sedition, and 'uprores. Therefore it were a great follie for us, me thinckes 'to doe it: yea, shall I saye more? we should if we were wise, 'take from them their Tribuneshippe, which most manifestly 'is the embasing of the Consulshippe, and the cause of the 'division of the cittie. The state whereof as it standeth, is 'not now as it was wont to be, but becommeth dismembred in 'two factions, which mainteines allwayes civill dissention and 'discorde betwene us, and will never suffer us againe to be 'united into one bodie.' Martius dilating the matter with many such like reasons wanne all the young men, and almost all the riche men to his opinion: in so much they range it out, that he was the only man, and alone in the cittie, who stoode out against the people, and never flattered them. There were only a fewe olde men that spake against him, fearing least some mischief might fall out upon it, as in dede there followed

no great good afterward. For the Tribunes of the people, being present at this consultation of the Senate, when they sawe that the opinion of Martius was confirmed with the more voyces, they left the Senate, and went downe to the people, crying out for helpe, and that they would assemble to save their Tribunes. Hereupon the people ranne on head in tumult together, before whom the wordes that Martius spake in the Senate were openly reported: which the people so stomaked, that even in that furie they were readie to flye apon the whole Senate. But the Tribunes layed all their faulte and burden wholy upon Martius, and sent their sergeantes forthwith to arrest him, presently to appeare in persone before the people, to answer the wordes he had spoken in the Senate. Martius stowtely withstoode these officers that came to arrest him. Then the Tribunes in their owne persones, accompanied with the Ædiles, went to fetche him by force, and so layed violent hands upon him. Howbeit the noble Patricians gathering together about him, made the Tribunes geve backe, and layed it sore upon the Ædiles: so for that time, the night parted them, and the tumult appeased. The next morning betimes, the Consuls seing the people in an uprore, ronning to the market place out of all partes of the cittie, they were affrayed least all the cittie would together by the eares: wherefore assembling the Senate in all hast, they declared how it stoode them upon, to appease the furie of the people, with some gentle wordes, or gratefull decrees in their favour: and moreover, like wise men they should consider, it was now no time to stande at defence and in contention, nor yet to fight for honour against the communaltie: they being fallen to so great an extremitie, and offering such imminent daunger. Wherefore they were to consider temperately of things, and to deliver some present and gentle pacification. The most parte of the Senatours that were present at this counsaill, thought this opinion best, and gave their consents unto it. Whereupon the Consuls rising out of counsaill, went to speake unto the people as gently as they could, and they dyd pacifie their furie and anger, purging the Senate of all the unjust accusations layed upon them, and used great modestie in persuading them, and also in reproving the faultes they had committed. And as for the rest, that touched the sale of corne: they promised there should be no disliking offred them in the price. So the most parte of the people being pacified, and appearing

Sedition at Rome for Coriolanus.

so plainely by the great silence and still that was emong them, as yelding to the Consuls, and liking well of their wordes: the Tribunes then of the people rose out of their seates, and sayed: Forasmuch as the Senate yelded unto reason, the people also for their parte, as became them, dyd likewise geve place unto them: but notwithstanding, they would that Martius should come in persone to aunswer to the articles they had devised. First, whether he had not solicited and procured the Senate to chaunge the present state of the common weale, and to take the soveraine authoritie out of the peoples handes. Next, when he was sent for by authoritie of their officers, why he dyd contemptuously resist and disobey. Lastely, seeing he had driven and beaten the Ædiles into the market place before all the worlde: if in doing this, he had not done as muche as in him laye, to raise civille warres, and to set one cittizen against another. All this was spoken to one of these two endes, either that Martius against his nature should be constrained to humble him selfe, and to abase his hawty and fierce minde: or els if he continued still in his stowtnes, he should incurre the peoples displeasure and ill will so farre, that he should never possibly winne them againe. Which they hoped would rather fall out so, then otherwise; as in deede they gest unhappely, considering Martius nature and disposition. So Martius came, and presented him selfe, to aunswer their accusations against him, and the people held their peace, and gave attentive eare, to heare what he would saye. But where they thought to have heard very humble and lowly wordes come from him, he beganne not only to use his wonted boldnes of speaking (which of it selfe was very rough and unpleasaunt, and dyd more aggravate his accusation, then purge his innocencie) but also gave him selfe in his wordes to thunder, and looke therewithall so grimly as though he made no reckoning of the matter. This stirred coales emong the people, who were in wonderfull furie at it, and their hate and malice grewe so toward him, that they could holde no longer, beare, nor indure his bravery and careles boldnes. Whereupon Sicinius, the cruellest and stowtest of the Tribunes, after he had whispered a little with his companions, dyd openly pronounce in the face of all the people, Martius as condemned by the Tribunes to dye. Then presently he commanded the Ædiles to apprehend him, and carie him straight to the rocke Tarpeian, and to cast him hedlong downe

Articles against Coriolanus.

Coriolanus stowtnes in defence of him selfe.

Sicinius the Tribune, pronounceth sentence of death upon Martius.

the same. When the Ædiles came to laye handes upon Martius to doe that they were commaunded, divers of the people them selves thought it to cruell, and violent a dede. The noble men also being muche troubled to see such force and rigour used, beganne to crie alowde, Helpe Martius: so those that layed handes of him being repulsed, they compassed him in rounde emong them selves, and some of them holding up their handes to the people, besought them not to handle him thus cruelly. But neither their wordes, nor crying out could ought prevaile, the tumulte and hurly burley was so great, untill suche time as the Tribunes owne friendes and kinsemen weying with them selves the impossiblenes to convey Martius to execution, without great slaughter and murder of the nobilitie: dyd persuade and advise not to proceede in so violent and extraordinary a sorte, as to put such a man to death, without lawfull processe in lawe, but that they should referre the sentence of his death, to the free voyce of the people. Then Sicinius bethinking him self a little, dyd aske the Patricians, for what cause they tooke Martius out of the officers handes that went to doe execution? The Patricians asked him againe, why they would of them selves, so cruelly and wickedly put to death, so noble and valliant a Romaine, as Martius was, and that without lawe or justice? Well, then sayed Sicinius, if that be the matter, let there be no more quarrell or dissention against the people: for they doe graunt your demaunde, that his cause shalbe heard according to the law. Therefore sayed he to Martius, We doe will and charge you to appeare before the people, the third daye of our next sitting and assembly here, to make your purgation for such articles as shalbe objected against you, that by free voyce the people maye geve sentence upon you as shall please them. The noble men were glad then of the adjornment, and were muche pleased they had gotten Martius out of this daunger. In the meane space, before the third day of their next cession came about, the same being kept every nineth daye continually at Rome, whereupon they call it now in Latin, *Nundinoe:* there fell out warre against the Antiates, which gave some hope to the nobilitie, that this adjornment would come to little effect, thinking that this warre would hold them so longe, as that the furie of the people against him would be well swaged or utterly forgotten, by reason of the trouble of the warres. But contrarie to expectation, the peace was concluded presently

Coriolanus hath daye geven him to aunswer the people.

with the Antiates, and the people returned again to Rome. Then the Patricians assembled oftentimes together, to consult how they might stande to Martius, and keepe the Tribunes from occasion to cause the people to mutine againe, and rise against the nobilitie. And there Appius Clodius (one that was taken ever as an heavy enemie to the people) dyd avowe and protest, that they would utterly abase the authoritie of the Senate, and destroye the common weale, if they would suffer the common people to have authoritie by voyces to geve judgment against the nobilitie. On thother side againe, the most auncient Senatours, and suche as were geven to favour the common people sayed: that when the people should see they had authoritie of life and death in their handes, they would not be so cruell and fierce, but gentle and civill. More also, that it was not for contempt of nobilitie or the Senate, that they sought to have the authoritie of justice in their handes, as a preheminence and prerogative of honour: but bicause they feared, that them selves should be contemned and hated of the nobilitie. So as they were persuaded, that so sone as they gave them authoritie to judge by voyces: so sone would they leave all envie and malice to condemne anye. Martius seeing the Senate in great doubt how to resolve, partely for the love and good will the nobilitie dyd beare him, and partely for the feare they stoode in of the people: asked alowde of the Tribunes, what matter they would burden him with? The Tribunes answered him, that they would shewe howe he dyd aspire to be King, and would prove that all his actions tended to usurpe tyrannicall power over Rome. Martius with that, rising up on his feete, sayed: that thereupon he dyd willingly offer him self to the people, to be tried apon that accusation. And that if it were proved by him, he had so much as once thought of any suche matter, that he would then refuse no kinde of punishment they would offer him: conditionally (quoth he) that you charge me with nothing els besides, and that ye doe not also abuse the Senate. They promised they would not. Under these conditions the judgment was agreed upon, and the people assembled. And first of all the Tribunes would in any case (whatsoever became of it) that the people would proceede to geve their voyces by Tribes, and not by hundreds: for by this meanes the multitude of the poore needy people (and all suche rable as had nothing to lose, and had lesse regard of honestie before their eyes)

Coriolanus accused that he sought to be King.

came to be of greater force (bicause their voyces were numbred by the polle) then the noble honest cittizens, whose persones and purse dyd duetifully serve the common wealth in their warres. And then when the Tribunes sawe they could not prove he went about to make him self King: they beganne to broache a freshe the former wordes that Martius had spoken in the Senate, in hindering the distribution of the corne at meane price unto the common people, and persuading also to take the office of Tribuneshippe from them. And for the third, they charged him a newe, that he had not made the common distribution of the spoyle he had gotten in the invading the territories of the Antiates: but had of his owne authoritie devided it among them, who were with him in that jorney. But this matter was most straunge of all to Martius, looking least to have bene burdened with that, as with any matter of offence. Whereupon being burdened on the sodaine, and having no ready excuse to make even at that instant: he beganne to fall a praising of the souldiers that had served with him in that jorney. But those that were not with him, being the greater number, cried out so lowde, and made suche a noyse, that he could not be heard. To conclude, when they came to tell the voyces of the Tribes, there were three voyces odde, which condemned him to be banished for life. After declaration of the sentence, the people made suche joye, as they never rejoyced more for any battell they had wonne upon their enemies, they were so brave and lively, and went home so jocondly from the assembly, for triumphe of this sentence. The Senate againe in contrary manner were as sad and heavie, repenting them selves beyond measure, that they had not rather determined to have done and suffered any thing whatsoever, before the common people should so arrogantly, and outrageously have abused their authoritie. There needed no difference of garments I warrant you, nor outward showes to know a Plebeian from a Patrician, for they were easely decerned by their lookes. For he that was on the peoples side, looked cheerely on the matter: but he that was sad, and honge downe his head, he was sure of the noble mens side. Saving Martius alone, who neither in his countenaunce, nor in his gate, dyd ever showe him selfe abashed, or once let fall his great corage; but he only of all other gentlemen that were angrie at his fortune, dyd outwardly shewe no manner of passion, nor care at all of him selfe. Not that he dyd paciently

Coriolanus banished for life.

beare and temper his good happe, in respect of any reason he had, or by his quiet condition; but bicause he was so carried awaye with the vehemencie of anger, and desire of revenge, that he had no sence nor feeling of the hard state he was in, which the common people judge, not to be sorow, although in dede it be the very same. For when sorow (as you would saye) is set a fyre, then it is converted into spite and malice, and driveth awaye for that time all faintnes of harte and naturall feare. And this is the cause why the chollericke man is so altered, and mad in his actions, as a man set a fyre with a burning agewe: for when a mans harte is troubled within, his pulse will beate marvelous strongely. Now that Martius was even in that taking, it appeared true sone after by his doinges. For when he was come home to his house againe, and had taken his leave of his mother and wife, finding them weeping, and shreeking out for sorrowe, and had also comforted and persuaded them to be content with his chaunce: he went immediately to the gate of the cittie, accompanied with a great number of Patricians that brought him thither, from whence he went on his waye with three or foure of his friendes only, taking nothing with him, nor requesting any thing of any man. So he remained a fewe dayes in the countrie at his houses, turmoyled with sundry sortes and kynde of thoughtes, suche as the fyer of his choller dyd sturre up. In the ende, seeing he could resolve no waye, to take a profitable or honorable course, but only was pricked forward still to be revenged of the Romaines: he thought to raise up some great warres against them, by their neerest neighbours. Whereupon, he thought it his best waye, first to stirre up the Volsces against them, knowing they were yet able enough in strength and riches to encounter them, notwithstanding their former losses they had receyved not long before, and that their power was not so muche impaired, as their malice and desire was increased, to be revenged of the Romaines. Now in the cittie of Antium, there was one called Tullus Aufidius, who for his riches, as also for his nobilitie and valliantnes, was honoured emong the Volsces as a King. Martius knewe very well, that Tullus dyd more malice and envie him, then he dyd all the Romaines besides: bicause that many times in battells where they met, they were ever at the encounter one against another, like lustie coragious youthes, striving in all emulation of honour, and had en-

Coriolanus constant mynde in adversitie.

The force of anger.

Tullus Aufidius, a greate persone emong the Volsces.

countered many times together. In so muche, as besides the common quarrell betweene them, there was bred a marvelous private hate one against another. Yet notwithstanding, considering that Tullus Aufidius was a man of a great minde, and that he above all other of the Volsces, most desired revenge of the Romaines, for the injuries they had done unto them: he dyd an acte that confirmed the true wordes of an auncient Poet, who sayed:

It is a thing full harde, mans anger to withstand,
If it be stiffely bent to take an enterprise in hande.
For then most men will have, the thing that they desire,
Although it cost their lives therefore, suche force hath wicked ire.

And so dyd he. For he disguised him selfe in suche arraye and attire, as he thought no man could ever have knowen him for the persone he was, seeing him in that apparell he had upon his backe: and as Homer sayed of Ulysses,

So dyd he enter into the enemies towne.

Coriolanus disguised, goeth to Antium, a citie of the Volsces.

It was even twy light when he entred the cittie of Antium, and many people met him in the streetes, but no man knewe him. So he went directly to Tullus Aufidius house, and when he came thither, he got him up straight to the chimney harthe, and sat him downe, and spake not a worde to any man, his face all muffled over. They of the house spying him, wondered what he should be, and yet they durst not byd him rise. For ill favoredly muffled and disguised as he was, yet there appeared a certaine majestie in his countenance, and in his silence: whereupon they went to Tullus who was at supper, to tell him of the straunge disguising of this man. Tullus rose presently from the borde, and comming towards him, asked him what he was, and wherefore he came. Then Martius unmuffled him selfe, and after he had paused a while, making no aunswer, he sayed unto him: 'If thou knowest me 'not yet, Tullus, and seeing me, dost not perhappes beleeve 'me to be the man I am in dede, I must of necessitie bewraye 'my selfe to be that I am. I am Caius Martius, who hath 'done to thy self particularly, and to all the Volsces generally, 'great hurte and mischief, which I cannot denie for my sur-'name of Coriolanus that I beare. For I never had other 'benefit nor recompence, of all the true and paynefull service 'I have done and the extreme daunger I have bene in, but

Coriolanus oration to Tullus Aufidius.

'this only surname: a good memorie and witnes, of the malice 'and displeasure thou showldest beare me. In deede the 'name only remaineth with me: for the rest, the envie and 'crueltie of the people of Rome have taken from me, by the 'sufferance of the dastardly nobilitie and magistrates, who 'have forsaken me, and let me be banished by the people. 'This extremitie hath now driven me to come as a poore 'suter, to take thy chimney harthe, not of any hope I have 'to save my life thereby. For if I had feared death, I would 'not have come hither to have put my life in hazard: but 'prickt forward with spite and desire I have to be revenged of 'them that thus have banished me, whom now I beginne to 'be avenged on, putting my persone betweene thy enemies. 'Wherefore, if thou hast any harte to be wrecked of the 'injuries thy enemies have done thee, speede thee now, and 'let my miserie serve thy turne, and so use it, as my service 'maye be a benefit to the Volsces: promising thee, that I 'will fight with a better good will for all you, then ever I 'dyd when I was against you, knowing that they fight more 'valliantly, who knowe the force of their enemie, then such 'as have never proved it. And if it be so that thou dare not, 'and that thou art wearye to prove fortune any more: then 'am I also weary to live any lenger. And it were no 'wisedome in thee, to save the life of him, who hath bene 'heretofore thy mortall enemie, and whose service now can 'nothing helpe nor pleasure thee.' Tullus hearing what he sayed, was a marvelous glad man, and taking him by the hande, he sayed unto him: Stande up, O Martius, and bee of good chere, for in profering thy selfe unto us, thou dost us great honour: and by this meanes thou mayest hope also of greater things, at all the Volsces handes. So he feasted him for that time, and entertained him in the honorablest manner he could, talking with him in no other matters at that present: but within fewe dayes after, they fell to consultation together, in what sorte they should beginne their warres. Now on thother side, the cittie of Rome was in marvelous uprore, and discord, the nobilitie against the communaltie, and chiefly for Martius condemnation and banishment. . . . Now Tullus and Martius had secret conference with the greatest personages of the cittie of Antium, declaring unto them, that now they had good time offered them to make warre with the Romaines, while they were in dissention

Great dissention at Rome about Martius banishment.

one with another. They aunswered them, they were ashamed to breake the league, considering that they were sworne to keepe peace for two yeres. Howbeit shortely after, the Romaines gave them great occasion to make warre with them.

The Romaines gave the Volsces occasion of warres.

For on a holy daye common playes being kept in Rome, apon some suspition, or false reporte, they made proclamation by sound of trumpet, that all the Volsces should avoyde out of Rome before sunne set. Some thincke this was a crafte and deceipt of Martius, who sent one to Rome to the Consuls, to accuse the Volsces falsely, advertising them howe they had made a conspiracie to set upon them, whilest they were busie in seeing these games, and also to set their cittie a fyre. This open proclamation made all the Volsces more offended with the Romaines, then ever they were before: and Tullus aggravating the matter, dyd so inflame the Volsces against them, that in the ende they sent their ambassadours to Rome, to summone them to deliver their landes and townes againe, which they had taken from them in times past, or to looke for present warres. The Romaines hearing this, were marvelously netled: and made no other aunswer but thus: If the Volsces be the first that beginne warre: the Romaines will be the last that will ende it. Incontinently upon returne of the Volsces ambassadours, and deliverie of the Romaines aunswer: Tullus caused an assembly generall to be made of the Volsces, and concluded to make warre upon the Romaines. This done, Tullus dyd counsell them to take Martius into their service, and not to mistrust him for the remembraunce of any thing past, but boldely to trust him in any matter to come: for he would doe them more service in fighting for them, then ever he dyd them displeasure in fighting against them. So Martius was called forth, who spake so excellently in the presence of them all, that he was thought no less eloquent in tongue, then warlike in showe: and declared him selfe both expert in warres, and wise with valliantnes. Thus he was joyned in commission with Tullus as generall of the Volsces, having absolute authoritie betwene them to follow and pursue the warres. But Martius fearing least tract of time to bring this armie togither with all the munition and furniture of the Volsces, would robbe him of the meane he had to execute his purpose and intent: left order with the rulers and chief of the cittie, to assemble the rest of their power, and to prepare all necessary provision for the campe.

Martius Coriolanus craftie accusation of the Volsces.

Coriolanus chosen generall of the Volsces, with Tullus Aufidius against the Romaines.

Then he with the lightest souldiers he had, and that were willing to followe him, stale awaye upon the sodaine, and marched with all speede, and entred the territories of Rome, before the Romaines heard any newes of his comming. In so much the Volsces found such spoyle in the fields, as they had more than they could spend in their campe, and were wearie to drive and carie awaye that they had. Howbeit the gayne of the spoyle and the hurte they dyd to the Romaines in this invasion, was the least parte of his intent. For his chiefest purpose was, to increase still the malice and dissention between the nobilitie, and the communaltie: and to drawe that on, he was very carefull to keepe the noble mens landes and goods safe from harme and burning, but spoyled all the whole countrie besides, and would suffer no man to take or hurte any thing of the noble mens. This made greater sturre and broyle betweene the nobilitie and people, then was before. For the noble men fell out with the people, bicause they had so unjustly banished a man of so great valure and power. The people on thother side, accused the nobilitie, how they had procured Martius to make these warres, to be revenged of them: bicause it pleased them to see their goodes burnt and spoyled before their eyes, whilest them selves were well at ease, and dyd behold the peoples losses and misfortunes, and knowing their owne goodes safe and out of daunger: and howe the warre was not made against the noble men, that had the enemie abroad, to keepe that they had in safety. Now Martius having done this first exploite (which made the Volsces bolder, and lesse fearefull of the Romaines) brought home all the armie againe, without losse of any man. After their whole armie (which was marvelous great, and very forward to service) was assembled in one campe: they agreed to leave parte of it for garrison in the countrie about, and the other parte should goe on, and make the warre upon the Romaines. So Martius bad Tullus choose, and take which of the two charges he liked best. Tullus made him aunswer, he knewe by experience that Martius was no lesse valliant then him selfe, and howe he ever had better fortune and good happe in all battells, then him selfe had. Therefore he thought it best for him to have the leading of those that should make the warres abroade: and him selfe would keepe home, to provide for the safety of the citties and of his countrie, and to furnishe the campe also of all necessary

Coriolanus invadeth the territories of the Romaines.

A fine devise to make the communaltie suspect the nobilitie.

Great harte burning betwixt the nobilitie and people.

provision abroade. So Martius being stronger then before, went first of all unto the cittie of Circees, inhabited by the Romaines, who willingly yielded them selves, and therefore had no hurte. From thence, he entred the countrie of the Latines, imagining the Romaines would fight with him there, to defend the Latines, who were their confederates, and had many times sent unto the Romaines for their ayde. But on the one side, the people of Rome were very ill willing to goe: and on the other side the Consuls being apon their going out of their office, would not hazard them selves for so small a time: so that the ambassadours of the Latines returned home againe, and dyd no good. Then Martius dyd besiege their citties, and having taken by force the townes of the Tolerinians, Vicanians, Pedanians, and the Bolanians, who made resistance: he sacked all their goodes, and tooke them prisoners. Suche as dyd yeld them selves willingly unto him, he was as carefull as possible might be to defend them from hurte: and bicause they should receyve no damage by his will, he removed his campe as farre from their confines as he could. Afterwards, he tooke the cittie of Boles by assault, being about an hundred furlonge from Rome, where he had a marvelous great spoyle, and put every man to the sword that was able to carie weapon. The other Volsces that were appointed to remaine in garrison for defence of their countrie, hearing this good newes, would tary no lenger at home, but armed them selves, and ranne to Martius campe, saying they dyd acknowledge no other captaine but him. Hereupon his fame ranne through all Italie, and every one praised him for a valliant captaine, for that by chaunge of one man for another, suche and so straunge events fell out in the state. In this while, all went still to wracke at Rome. For, to come into the field to fight with the enemie, they could not abyde to heare of it, they were one so muche against another, and full of seditious wordes, the nobilitie against the people, and the people against the nobilitie. Untill they had intelligence at the length that the enemies had layed seige to the cittie of Lavinium, in the which were all the temples and images of the goddes their protectours, and from whence came first their auncient originall, for that Æneas at his first arrivall into Italie dyd build that cittie. Then fell there out a marvelous sodain chaunge of minde among the people, and farre more straunge and contrarie in the nobilitie. For the people thought good to repeale the

Lavinium built by Æneas.

condemnation and exile of Martius. The Senate assembled upon it, would in no case yeld to that. Who either dyd it of a selfe will to be contrarie to the peoples desire: or bicause Martius should not returne through the grace and favour of the people. Or els, bicause they were thoroughly angrie and offended with him, that he would set apon the whole, being offended but by a fewe, and in his doings would shewe him selfe an open enemie besides unto his countrie: notwithstanding the most parte of them tooke the wrong they had done him, in marvelous ill parte, and as if the injurie had bene done unto them selves. Reporte being made of the Senates resolution, the people founde them selves in a straight: for they could authorise and confirme nothing by their voyces, unles it had bene first propounded and ordeined by the Senate. But Martius hearing this sturre about him, was in a greater rage with them then before: in so muche as he raised his seige incontinently before the cittie of Lavinium, and going towardes Rome, lodged his campe within fortie furlonge of the cittie, at the ditches called Cluiliæ. His incamping so neere Rome, dyd put all the whole cittie in a wonderfull feare: howbeit for the present time it appeased the sedition and dissention betwixt the Nobilitie and the people. For there was no Consul, Senatour, nor Magistrate, that durst once contrarie the opinion of the people, for the calling home againe of Martius. When they sawe the women in a marvelous feare, ronning up and downe the cittie: the temples of the goddes full of olde people, weeping bitterly in their prayers to the goddes: and finally, not a man either wise or hardie to provide for their safetie: then they were all of opinion, that the people had reason to call home Martius againe, to reconcile them selves to him, and that the Senate on the contrary parte, were in marvelous great faulte to be angrie and in choller with him, when it stoode them upon rather to have gone out and intreated him. So they all agreed together to send ambassadours unto him, to let him understand how his countrymen dyd call him home againe, and restored him to all his goodes, and besought him to deliver them from this warre. The ambassadours that were sent, were Martius familiar friendes, and acquaintaunce, who looked at the least for a curteous welcome of him, as of their familiar friende and kynseman. Howbeit they founde nothing lesse. For at their comming, they were brought through the campe, to the place where he was set in

The Romaines send ambassadours to Coriolanus to treate of peace.

his chayer of state, with a marvelous and an unspeakable majestie, having the chiefest men of the Volsces about him: so he commaunded them to declare openly the cause of their comming. Which they delivered in the most humble and lowly wordes they possiblie could devise, and with all modest countenaunce and behaviour agreable for the same. When they had done their message: for the injurie they had done him, he aunswered them very hottely, and in great choller. But as generall of the Volsces, he willed them to restore unto the Volsces, all their landes and citties they had taken from them in former warres: and moreover, that they should geve them the like honour and freedome of Rome, as they had before geven to the Latines. For otherwise they had no other means to ende this warre, if they dyd not graunte these honest and just conditions of peace. Thereupon he gave them thirtie dayes respit to make him aunswer. So the ambassadours returned straight to Rome, and Martius forthwith departed with his armie out of the territories of the Romaines.

The first occasion of the Volsces envy to Coriolanus.

This was the first matter wherewith the Volsces (that most envied Martius glorie and authoritie) dyd charge Martius with. Among those, Tullus was chief: who though he had receyved no private injurie or displeasure of Martius, yet the common faulte and imperfection of mans nature wrought in him, and it grieved him to see his owne reputation bleamished, through Martius great fame and honour, and so him selfe to be lesse esteemed of the Volsces, then he was before. This fell out the more, bicause every man honoured Martius, and thought he only could doe all, and that all other governours and captaines must be content with suche credit and authoritie, as he would please to countenaunce them with. From hence they derived all their first accusations and secret murmurings against Martius. For private captaines conspiring against him, were very angrie with him: and gave it out, that the removing of the campe was a manifest treason, not of the townes, nor fortes, nor of armes, but of time and occasion, which was a losse of great importaunce, bicause it was that which in treason might both lose and binde all, and preserve the whole. Now Martius having geven the Romaines thirtie dayes respit for their aunswer, and specially bicause the warres have not accustomed to make any great chaunges, in lesse space of time then that: he thought it good yet, not to lye a sleepe idle all the while, but went and destroyed the landes

of the enemies allies, and tooke seven cities of theirs well inhabited, and the Romaines durst not once put them selves into the field, to come to their ayde and helpe: they were so fainte harted, so mistrustfull, and lothe besides to make warres. In so muche as they properly ressembled the bodyes paralyticke, and losed of their limmes and members: as those which through the palsey have lost all their sence and feeling. Wherefore, the time of peace expired, Martius being returned into the dominions of the Romaines againe with all his armie, they sent another ambassade unto him, to praye peace, and the remove of the Volsces out of their countrie: that afterwardes they might with better leysure fall to suche agreementes together, as should be thought most mete and necessarie. For the Romaines were no men that would ever yeld for feare. But if he thought the Volsces had any grounde to demaunde reasonable articles and conditions, all that they would reasonably aske should be graunted unto, by the Romaines, who of them selves would willingly yeld to reason, conditionally, that they dyd laye downe armes. Martius to that aunswered: that as generall of the Volsces he would replie nothing unto it. But yet as a Romaine cittizen, he would counsell them to let fall their pride, and to be conformable to reason, if they were wise: and that they should returne againe within three dayes, delivering up the articles agreed upon, which he had first delivered them. Or otherwise, that he would no more geve them assuraunce or safe conduite to returne againe into his campe, with suche vaine and frivolous messages. When the ambassadours were returned to Rome, and had reported Martius aunswer to the Senate: their cittie being in extreme daunger, and as it were in a terrible storme or tempest, they threw out (as the common proverbe sayeth) their holy ancker. For then they appointed all the bishoppes, priestes, ministers of the goddes, and keepers of holy things, and all the augures or soothesayers, which foreshowe things to come by observation of the flying of birdes (which is an olde auncient kynde of prophecying and divination amongst the Romaines) to goe to Martius apparelled, as when they doe their sacrifices: and first to intreate him to leave of warre, and then that he would speake to his countrymen, and conclude peace with the Volsces. Martius suffered them to come into his campe, but yet he graunted them nothing the more, neither dyd he entertaine them or speake more curteously to them, then he dyd the

Another ambassade sent to Coriolanus

The priestes and soothesayers sent to Coriolanus.

first time that they came unto him, saving only that he willed them to take the one of the two: either to accept peace under the first conditions offered, or els to receyve warre. When all this goodly rable of superstition and priestes were returned, it was determined in counsell that none should goe out of the gates of the cittie, and that they should watche and warde upon the walles, to repulse their enemies if they came to assault them: referring them selves and all their hope to time, and fortunes uncertaine favour, not knowing otherwise howe to remedie the daunger. Now all the cittie was full of tumult, feare, and marvelous doubt what would happen: untill at length there fell out suche a like matter, as Homer oftetimes sayed they would least have thought of. . . .

Now the Romaine Ladies and gentlewomen did visite all the temples and goddes of the same, to make their prayers unto them: but the greatest Ladies (and more parte of them) were continuallie about the aulter of Jupiter Capitolin, emonge which troupe by name, was Valeria, Publicolaes owne sister. The selfe same Publicola, who did suche notable service to the Romaines, both in peace and warres: and was dead also certaine yeares before, as we have declared in his life. His sister Valeria was greatly honoured and reverenced amonge all the Romaines: and did so modestlie and wiselie behave her selfe, that she did not shame nor dishonour the house she came of. So she sodainely fell into such a fansie, as we have rehearsed before, and had (by some god as I thinke) taken holde of a noble devise. Whereuppon she rose, and thother Ladies with her, and they all together went straight to the house of Volumnia, Martius mother: and comming into her, founde her, and Martius wife her daughter in lawe set together, and havinge her husbande Martius young children in her lappe. Now all the traine of these Ladies sittinge in a ringe rounde about her: Valeria first beganne to speake in this sorte unto her: 'We Ladies, are come to visite you Ladies (my Ladie 'Volumnia and Virgilia) by no direction from the Senate, nor 'commaundement of other magistrate: but through the inspira-'tion (as I take it) of some god above. Who havinge taken 'compassion and pitie of our prayers, hath moved us to come 'unto you, to intreate you in a matter, as well beneficiall for 'us, as also for the whole citizens in generall: but to your 'selves in especiall (if it please you to credit me) and shall re-'dounde to our more fame and glorie, then the daughters of

Valeria Publicolaes sister.

Volumnia, Martius mother.

The wordes of Valeria, unto Volumnia and Virgilia.

'the Sabynes obteined in former age, when they procured 'lovinge peace, in stead of hatefull warre, betwene their fathers 'and their husbands. Come on good ladies, and let us goe 'all together unto Martius, to intreate him to take pitie upon 'us, and also to reporte the trothe unto him, how muche you 'are bounde unto the citizens: who notwithstandinge they have 'susteined greate hurte and losses by him, yet they have not 'hetherto sought revenge apon your persons by any discurte-'ous usage, neither ever conceyved any suche thought or intent 'against you, but doe deliver ye safe into his handes, though 'thereby they looke for no better grace or clemency from 'him.' When Valeria had spoken this unto them, all thother ladyes together with one voyce confirmed that she had sayed. Then Volumnia in this sorte did aunswer her: 'My good 'ladies, we are partakers with you of the common miserie and 'calamitie of our countrie, and yet our griefe exceedeth yours 'the more, by reason of our particular misfortune: to feele the 'losse of my sonne Martius former valiancie and glorie, and to 'see his persone environned nowe with our enemies in armes, 'rather to see him foorth comminge and safe kept, then of any 'love to defende his persone. But yet the greatest griefe of 'our heaped mishappes is to see our poore countrie brought to 'suche extremitie, that all hope of the safetie and preservation 'thereof, is nowe unfortunately cast uppon us simple women: 'bicause we knowe not what accompt he will make of us, 'sence he hath cast from him all care of his naturall countrie 'and common weale, which heretofore he hath holden more 'deere and precious, then either his mother, wife, or children. 'Notwithstandinge, if ye thinke we can doe good, we will 'willingly doe what you will have us: bringe us to him I pray 'you. For if we can not prevaile, we maye yet dye at his 'feete, as humble sutors for the safetie of our countrie.' Her aunswere ended, she tooke her daughter in lawe, and Martius children with her, and being accompanied with all the other Romaine ladies, they went in troupe together unto the Volsces campe: whome when they sawe, they of them selves did both pitie and reverence her, and there was not a man amonge them that once durst say a worde unto her. Nowe was Martius set then in his chayer of state, with all the honours of a generall, and when he had spied the women comming a farre of, he marveled what the matter ment: but afterwardes knowing his wife which came formest, he determined at the first to persist

The aunswere of Volumnia to the Romaine ladies.

in his obstinate and inflexible rancker. But overcomen in the ende with naturall affection, and being altogether altered to see them: his harte would not serve him to tarie their comming to his chayer, but comming downe in hast, he went to meete them, and first he kissed his mother, and imbraced her a pretie while, then his wife and little children. And nature so wrought with him, that the teares fell from his eyes, and he coulde not keepe him selfe from making much of them, but yeelded to the affection of his bloode, as if he had bene violently caried with the furie of a most swift running streame. After he had thus lovingly received them, and perceivinge that his mother Volumnia would beginne to speake to him, he called the chiefest of the counsell of the Volsces to heare what she would say. Then she spake in this sorte: 'If we helde our peace '(my sonne) and determined not to speake, the state of our 'poore bodies, and present sight of our rayment, would easely 'bewray to thee what life we have led at home, since thy exile 'and abode abroad. But thinke now with thy selfe, howe 'much more unfortunatly, then all the women livinge we are 'come hether, considering that the sight which should be most 'pleasaunt to all other to beholde, spitefull fortune hath made 'most fearefull to us: making my selfe to see my sonne, and 'my daughter here, her husband, besieging the walles of his 'native countrie. So as that which is thonly comforte to all 'other in their adversitie and miserie, to pray unto the goddes, 'and to call to them for aide: is the onely thinge which 'plongeth us into most deepe perplexitie. For we can not '(alas) together pray, both for victorie, for our countrie, and 'for safety of thy life also: but a worlde of grievous curses, 'yea more than any mortall enemie can heape uppon us, are 'forcibly wrapt up in our prayers. For the bitter soppe of 'most harde choyce is offered thy wife and children, to forgoe 'the one of the two: either to lose the persone of thy selfe, or 'the nurse of their native contrie. For my selfe (my sonne) 'I am determined not to tarie, till fortune in my life time doe 'make an ende of this warre. For if I cannot persuade thee, 'rather to doe good unto both parties, then to overthrowe and 'destroye the one, preferring love and nature, before the malice 'and calamitie of warres: thou shalt see, my sonne, and trust 'unto it, thou shalt no soner marche forward to assault thy 'countrie, but thy foote shall treade upon thy mothers wombe, 'that brought thee first into this world. And I maye not de-

The oration of Volumnia, unto her sonne Coriolanus.

'ferre to see the daye, either that my sonne be led prisoner in 'triumphe by his naturall country men, or that he him selfe 'doe triumphe of them, and of his naturall countrie. For if it 'were so, that my request tended to save thy countrie, in de- 'stroying the Volsces: I must confesse, thou wouldest hardly 'and doubtfully resolve on that. For as to destroye thy 'naturall countrie, it is altogether unmete and unlawfull: so 'were it not just, and lesse honorable, to betraye those that put 'their trust in thee. But my only demaunde consisteth, to 'make a gayle deliverie of all evills, which delivereth equall 'benefit and safety, both to the one and the other, but most 'honorable for the Volsces. For it shall appeare, that having 'victorie in their handes, they have of speciall favour graunted 'us singular graces: peace, and amitie, albeit them selves have 'no lesse parte of both, then we; Of which good, if so it came 'to passe, thy selfe is thonly authour, and so hast thou thonly 'honour. But if it faile, and fall out contrarie: thy selfe alone 'deservedly shall carie the shamefull reproche and burden of 'either partie. So, though the ende of warre be uncertaine, 'yet this notwithstanding is most certaine: that if it be thy 'chaunce to conquer, this benefit shalt thou reape of thy goodly 'conquest, to be chronicled the plague and destroyer of thy 'countrie. And if fortune also overthrowe thee, then the world 'will saye, that through desire to revenge thy private injuries, 'thou hast for ever undone thy good friendes, who dyd most 'lovingly and curteously receyve thee.' Martius gave good eare unto his mothers wordes, without interrupting her speache at all: and after she had sayed what she would, he held his peace a prety while, and aunswered not a worde. Hereupon she beganne againe to speake unto him, and sayed: 'My 'sonne, why doest thou not aunswer me? doest thou thinke it 'good altogether to geve place unto thy choller and desire of 'revenge, and thinkest thou it not honestie for thee to graunt 'thy mothers request, in so weighty a cause? doest thou take 'it honourable for a noble man, to remember the wronges and 'injuries done him: and doest not in like case thinke it an 'honest noble mans parte, to be thankefull for the goodnes that 'parents doe shewe to their children, acknowledging the duety 'and reverence they ought to beare unto them? No man 'living is more bounde to shewe him selfe thankefull in all 'partes and respects, then thy selfe: who so unnaturally 'sheweth all ingratitude. Moreover (my sonne) thou hast

'sorely taken of thy countrie, exacting grievous payments apon 'them, in revenge of the injuries offered thee: besides, thou 'has not hitherto shewed thy poore mother any curtesie. And 'therefore, it is not only honest, but due unto me, that without 'compulsion I should obtaine my so just and reasonable re-'quest of thee. But since by reason I cannot persuade thee 'to it, to what purpose doe I deferre my last hope?' And with these wordes, her selfe, his wife and children, fell downe upon their knees before him. Martius seeing that, could refraine no lenger, but went straight and lifte her up, crying out: Oh mother, what have you done to me? And holding her hard by the right hande, oh mother, sayed he, you have wonne a happy victorie for your countrie, but mortall and unhappy for your sonne: for I see my self vanquished by you alone. These wordes being spoken openly, he spake a little a parte with his mother and wife, and then let them returne againe to Rome, for so they dyd request him: and so remaining in campe that night, the next morning he dislodged, and marched homewardes into the Volsces countrie againe, who were not all of one minde, nor all alike contented. For some misliked him, and that he had done. Other being well pleased that peace should be made, sayed: that neither the one, nor the other, deserved blame nor reproche. Other, though they misliked that was done, dyd not thincke him an ill man for that he dyd, but sayed: he was not to be blamed, though he yelded to suche a forcible extremitie. Howbeit no man contraried his departure, but all obeyed his commaundement, more for respect of his worthines and valiancie, then for feare of his authoritie. Now the cittizens of Rome plainely shewed, in what feare and daunger their cittie stoode of this warre, when they were delivered. For so sone as the watche upon the walles of the cittie perceyved the Volsces campe to remove, there was not a temple in the cittie but was presently set open, and full of men, wearing garlands of flowers upon their heads, sacrificing to the goddes, as they were wont to doe upon the newes of some great obteined victorie. And this common joye was yet more manifestly shewed, by the honorable curtesies the whole Senate, and people dyd bestowe on their ladyes. For they were all thoroughly persuaded, and dyd certenly beleeve, that the ladyes only were cause of the saving of the cittie, and delivering them selves from the instant daunger of the warre.

Coriolanus compassion of his mother.

Coriolanus withdraweth his armie from Rome.

Whereupon the Senate ordeined, that the magistrates to gratifie and honour these ladyes, should graunte them all that they would require. And they only requested that they would build a temple of Fortune of the women, for the building whereof they offered them selves to defraye the whole charge of the sacrifices, and other ceremonies belonging to the service of the goddes. Nevertheles, the Senate commending their good will and forwardnes, ordeined, that the temple and image should be made at the common charge of the cittie. Notwithstanding that, the ladyes gathered money emong them, and made with the same a second image of Fortune, which the Romaines saye dyd speake as they offred her up in the temple, and dyd set her in her place: and they affirme, that she spake these wordes: Ladyes, ye have devoutely offered me up. Moreover, that she spake that twise together, making us to beleeve things that never were, and are not to be credited. . . . Now when Martius was returned againe into the cittie of Antium from his voyage, Tullus that hated and could no lenger abide him for the feare he had of his authoritie: sought divers meanes to make him out of the waye, thinking that if he let slippe that present time, he should never recover the like and fit occasion againe. Wherefore Tullus having procured many other of his confederacy, required Martius might be deposed from his estate, to render up accompt to the Volsces of his charge and government. Martius fearing to become a private man againe under Tullus being generall (whose authoritie was greater otherwise, then any other emong all the Volsces) aunswered: he was willing to geve up his charge, and would resigne it into the handes of the lordes of the Volsces, if they dyd all commaund him, as by all their commaundement he receyved it. And moreover, that he would not refuse even at that present to geve up an accompt unto the people, if they would tarie the hearing of it. The people hereupon called a common counsaill, in which assembly there were certen oratours appointed, that stirred up the common people against him: and when they had tolde their tales, Martius rose up to make them aunswer. Now, notwithstanding the mutinous people made a marvelous great noyse, yet when they sawe him, for the reverence they bare unto his valliantnes, they quieted them selves, and gave still audience to alledge with leysure what he could for his purgation. Moreover, the honestest men of the Antiates, and

The temple of Fortune built for the women.

The image of Fortune spake to the ladyes, at Rome.

Tullus Aufidius seeketh to kill Coriolanus.

who most rejoyced in peace, shewed by their countenaunce that they would heare him willingly, and judge also according to their conscience. Whereupon Tullus fearing that if he dyd let him speake, he would prove his innocencie to the people, bicause emongest other things he had an eloquent tongue, besides that the first good service he had done to the people of the Volsces, dyd winne him more favour, then these last accusations could purchase him displeasure: and furthermore, the offence they layed to his charge, was a testimonie of the good will they ought him, for they would never have thought he had done them wrong for that they tooke not the cittie of Rome, if they had not bene very neere taking of it, by meanes of his approche and conduction. For these causes Tullus thought he might no lenger delaye his pretence and enterprise, neither to tarie for the mutining and rising of the common people against him: wherefore, those that were of the conspiracie, beganne to crie out that he was not to be heard, nor that they would not suffer a traytour to usurpe tyrannicall power over the tribe of the Volsces, who would not yeld up his estate and authoritie. And in saying these wordes, they all fell upon him, and killed him in the market place, none of the people once offering to rescue him. Howbeit it is a clere case, that this murder was not generally consented unto, of the most parte of the Volsces: for men came out of all partes to honour his bodie, and dyd honorably burie him, setting out his tombe with great store of armour and spoyles, as the tombe of a worthie persone and great captaine. The Romaines understanding of his death, shewed no other honour or malice, saving that they graunted the ladyes the request they made: that they might mourne tenne moneths for him, and that was the full time they used to weare blackes for the death of their fathers, brethern, or husbands, according to Numa Pompilius order, who stablished the same, as we have enlarged more amplie in the description of his life. Now Martius being dead, the whole state of the Volsces hartely wished him alive againe. For first of all they fell out with the Æques (who were their friendes and confederates) touching preheminence and place: and this quarrell grewe on so farre betwene them, and frayes and murders fell out apon it one with another. After that, the Romaines overcame them in battell, in which Tullus was slaine in the field, and the flower of all their force was put to the sworde: so that they were

Coriolanus murdered in the cittie of Antium.

Coriolanus funeralles.

The time of mourning appointed by Numa.

Tullus Aufidius slaine in battell.

compelled to accept most shamefull conditions of peace, in yelding them selves subject unto the conquerers, and promising to be obedient at their commandement.

EXTRACT FROM CAMDEN'S 'REMAINES OF A GREATER WORKE, CONCERNING BRITAINE,' ETC., 1605. GRAVE SPEECHES, AND WITTIE APOTHEGMES OF WOORTHIE PERSONAGES OF THIS REALME IN FORMER TIMES, pp. 198, 199.

POPE *Adrian* the fourth an English man borne, of the familie of *Breakespeare* in *Middlesex*, a man commended for converting *Norway* to christianity, before his Papacie, but noted in his Papacie, for vsing the Emperour *Fredericke* the second as his Page, in holding his stirroppe, demaunded of *John* of *Sarisbury* his countryman what opinion the world had of the Church of *Rome*, and of him, who answered: *The Church of Rome which should be a mother, is now a stepmother, wherein sit both Scribes and Pharises; and as for your selfe, whenas you are a father, why doe you expect pensions from your children? etc. Adrian* smiled, and after some excuses tolde him this tale, which albeit it may seeme long, and is not vnlike that of *Menenius Agrippa* in *Livie*, yet give it the reading, and happly you may learne somwhat by it. *All the members of the body conspired against the stomacke, as against the swallowing gulfe of all their labors; for whereas the eies beheld, the eares heard, the handes labored, the feete traveled, the tongue spake, and all partes performed their functions, onely the stomacke lay ydle and consumed all. Hereuppon they ioyntly agreed al to forbeare their labors, and to pine away their lasie and publike enemy. One day passed over, the second followed very tedious, but the third day was so grievous to them all, that they called a common Counsel; The eyes waxed dimme, the feete could not support the body, the armes waxed lasie, the tongue faltered, and could not lay open the matter; Therefore they all with one accord desired the advise of the Heart. There Reason layd open before them, that hee against whome they had proclaimed warres, was the cause of all this their misery: For he as their common steward, when his allowances were withdrawne, of necessitie withdrew theirs fro them, as not receiving that he might allow. Therefore*

it were a farre better course to supply him, than that the limbs should faint with hunger. So by the perswasion of Reason, the stomacke was served, the limbes comforted, and peace re-established. Even so it fareth with the bodies of Common-weales; for albeit the Princes gather much, yet not so much for themselves, as for others: So that if they want, they cannot supply the want of others; therefore do not repine at Princes heerein, but respect the common good of the whole publike estate. [*Idem.*[1]

[1] i.e. *Polycraticon.*

CORIOLANUS

DRAMATIS PERSONÆ[1]

CAIUS MARCIUS, *afterwards Caius Marcius Coriolanus.*
TITUS LARTIUS, } *Generals against the Volscians.*
COMINIUS, }
MENENIUS AGRIPPA, *friend to Coriolanus.*
SICINIUS VELUTUS } *tribunes of the people.*
JUNIUS BRUTUS }
YOUNG MARCIUS, *son to Coriolanus.*
A Roman Herald.
TULLUS AUFIDIUS, *general of the Volscians.*
Lieutenant to Aufidius.
Conspirators with Aufidius.
NICANOR, *a Roman in the service of the Volscians.*
ADRIAN, *a Volscian.*
A citizen of Antium.
Two Volscian Guards.
VOLUMNIA, *mother to Coriolanus.*
VIRGILIA, *wife to Coriolanus.*
VALERIA, *friend to Virgilia.*
Gentlewoman attending on Virgilia.
Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers, Citizens, Messengers, Servants to Aufidius, and other Attendants.

SCENE: Rome and the neighbourhood; Corioles and the neighbourhood; Antium.

[1] Not in Ff. First given by Rowe, imperfectly.

CORIOLANUS

ACT I

SCENE I.—*Rome. A Street.*

Enter a company of mutinous Citizens, with staves, clubs, and other weapons.

First Cit. Before we proceed any further, hear me speak.
All. Speak, speak.
First Cit. You are all resolved rather to die than to famish?
All. Resolved, resolved.
First Cit. First, you know Caius Marcius is chief enemy to the people.
All. We know 't, we know 't.
First Cit. Let us kill him, and we 'll have corn at our own price. Is 't a verdict?
All. No more talking on 't; let it be done. Away, away!
Second Cit. One word, good citizens.

Scene I.

Act I. Scene I.] Scenes (save Act v. scenes v. and vi.) as in Capell; acts marked, but no scenes save here, in Ff, scenes first by Rowe; Pope made new scenes to introduce each new character. *Rome. A Street.*] *A street in Rome.* Pope; omitted Ff.

9-10. *Let us . . . price*] Here Shakespeare departs from the account in North's Plutarch, in which the question of the corn does not arise, nor are there any corn riots, till after the war with the Volces. See *Extracts*, *ante*, p. xxxvi *et seq.*

10. *Is 't a verdict?*] Are we unanimous on the point? Verity notes this instance of Shakespeare's "partiality for legal figures."

11. *on 't*] of it, about it. This confusion between *on* and *of* is very common. See *Cymbeline*, IV. ii. 198: "The bird is dead That we have made so much *on*," and also the *Chronicle* of Edward Halle, 1542, ed. 1809, p. 439: "John Lilie fell sick *on* the gowt."

First Cit. We are accounted poor citizens, the patricians, good. What authority surfeits on would relieve us. If they would yield us but the superfluity, while it were wholesome, we might guess they relieved us humanely; but they think we are too dear: the leanness that afflicts us, the object of our misery, is as an inventory to particularize their abundance; our sufferance is a gain to them. Let us revenge this with our pikes, ere we become rakes: for the gods know I speak this in hunger for bread, not in thirst for revenge.

15. *on*] F 3; *one* F.

15. *good*] The commercial sense, wealthy, is quibbled with. Compare *The Merchant of Venice*, I. iii. 12-17:—

"*Shy.* Antonio is a *good* man.
Bass. Have you heard any imputation to the contrary?
Shy. Ho, no, no, no, no: my meaning in saying he is a *good* man is to have you understand me that he is sufficient."

See also *The Woman's Prize*, 1647, I. i.; Weber's Beaumont and Fletcher, v. 260:—

"*Moroso.* I hold him a *good* man.
Sophocles. Yes, sure, a wealthy."

authority] Those in authority, the ruling classes. Compare *Measure for Measure*, I. ii. 124-125:—

"Thus can the demi-god *Authority*
Make us pay down for our offence by weight
The word of heaven."

17. *guess*] think. Schmidt gives two other instances of *guess* in this sense from *1 Henry VI.* II. i. 29, and *Henry VIII.* II. i. 47. The *New Eng. Dict.* gives several early English (no Elizabethan) examples: it quotes a 1400 *Prymer* (Early Eng. Text Soc.), 64: "Gessist thou not (*Vulg. putasne*) that a deed man shall live agen?"

18. *they think . . . dear*] Johnson explains: "they think that the charge of maintaining us is more than we are worth." Others, however, explain "too precious," referring to what follows.

19. *the object*] the spectacle. Shakespeare uses *object* in this sense in *Troilus and Cressida*, II. ii. 41: "And reason flies the *object* of all harm." The *New Eng. Dict.* gives an instance from Chapman, *Batrachomyomachia* (1616), 15:—

"He advancing . . . past all the rest arose
In glorious *object*."

19-20. *is . . . abundance*] serves as a catalogue of wants emphasising their own plenty. *Particularize* is only found here in Shakespeare.

21. *sufferance*] suffering, misery, as often in Shakespeare. Compare *Julius Cæsar*, II. i. 115: "The *sufferance* of our souls." See also Thomas Lodge, *Complaint of Elstred*, Hunterian Club ed., p. 77: "I faynting fell, enfeebled through my *sufferance*."

21-22. *Let us . . . rakes*] Pike was in early use in the sense of pitch-fork, which suggests the comparison in the text. Among other references, *New Eng. Dict.* quotes Tusser, *Five Hundreth Points of Good Husbandry*, 1573, ed. 1878, p. 37 [1812, chap. xvi. p. 14, September]:—

"A rake for to hale up the fitchis that lie,
A *pike* for to pike them up handsome to drie."

The proverbial expression used in Chaucer's *Prologue*, line 287: "As lene was his hors as is a rake," is common: see Skelton, *The Boke of Phyllyp Sparowe* [ed. Dyce, I. 79], cited by *New Eng. Dict.*: "Odyous Enui . . . His bones crake leane as a rake," and Spenser, *The Faerie Queene*, II. xi. 22: "His body leane and meagre as a rake." In Stanyhurst's translation of Virgil, 1582 [ed. Arber, p. 89], Sinon is called "A meigre leane rake."

Second Cit. Would you proceed especially against Caius Marcius?

All. Against him first: he 's a very dog to the commonalty.

Second Cit. Consider you what services he has done for his country?

First Cit. Very well; and could be content to give him good report for 't, but that he pays himself with being proud.

Second Cit. Nay, but speak not maliciously.

First Cit. I say unto you, what he hath done famously, he did it to that end: though soft-conscienced men can be content to say it was for his country, he did it to please his mother, and to be partly proud; which he is, even to the altitude of his virtue.

Second Cit. What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

First Cit. If I must not, I need not be barren of accusations: he hath faults, with surplus, to tire in repetition. [*Shouts within.* What shouts are these? The other side o' the city is risen: why stay we prating here? to the Capitol!

34. *Second Cit.*] Malone; *All.* Ff.

27. *All*] Malone thought these words should be put into the mouth of First Citizen, and Hudson so reads.

a very dog to, etc.] The dog is sometimes mentioned with indifference, and generally as the incarnation of bad qualities in Shakespeare's plays. In *King Lear*, III. iv. 96, the characteristic of the dog is madness: "hog in sloth, fox in stealth, wolf in greediness, dog in madness," the sense of madness here being probably rabies, wild fury. See also *2 Henry IV.* IV. v. 131-133:—

"For the fifth Harry from curb'd license plucks
The muzzle of restraint, and the wild *dog*
Shall flesh his tooth in every innocent";

and, among other writers, Halle, *Chronicle*, 1542, ed. 1809, p. 21: "The Gascons now abhorring the English people more than a *dog* or an Adder."

27. *commonalty*] the common people: as only once again in Shakespeare, *Henry VIII*, I. ii. 170: "To gain the love o' the *commonalty*." It is in North's Plutarch; see the *Extracts*, *ante*, p. xxxi, etc. Also see Nash, *Pierce Penilesse*, 1592, ed. McKerrow, I. 222 (last line): "the brutish *Comminaltie*."

34. *Nay, but*, etc.] Malone again would place these words in the First Citizen's mouth.

37-38. *he . . . proud*] he did it partly to please his mother, and partly for the sake of his pride. It is unnecessary to change the text, as various editors have done.

39. *to the altitude*] Steevens quotes *Henry VIII*. I. ii. 214: "He's traitor to the height." The speaker, of course, means to say: "brave man as he is, he is quite as proud as he is brave."

46. *The . . . city*] Probably Shakespeare had in his mind, the fact that the people went out, as Plutarch told him, to "the Holy Hill" (Mons Sacer) where the tribunes were granted them.

46. *o' the*] *o' th'* F 4; *a 'th* F; *a 'th'* F 3.

All. Come, come.
First Cit. Soft! who comes here?

Enter MENENIUS AGRIPPA.

Second Cit. Worthy Menenius Agrippa; one that hath always loved the people.
First Cit. He 's one honest enough: would all the rest were so!
Men. What work 's, my countrymen, in hand? where go you
With bats and clubs? The matter? Speak, I pray you.
First Cit. Our business is not unknown to the senate; they have had inkling this fortnight what we intend to do, which now we 'll show 'em in deeds.

54, 55. *What . . . pray you.*] As Theobald; three lines ending . . . *hand?* . . . *matter* . . . *you* in Ff. 56. *First Cit.*] *1 Cit.* Capell (and throughout the scene); *2 Cit.* Ff.

49. *Soft!*] A common expression used to restrain, delay, or give pause: see *The Tempest*, I. ii. 449: "*Soft* sir: one word more," and *Mother Bombie*, 1598, Fairholt's Lyly, II. 145, "Nay, *soft*, take us with you." Sometimes we find "soft, soft" (*Twelfth Night*, I. v. 312), sometimes "Soft you" (*Hamlet*, III. i. 88). See also Nash, *Have with you to Saffron Walden*, 1596, ed. McKerrow, III. 118, line 29, "But soft you now how is this, or any part of this to be proved?"

55. *bats and clubs*] As again I. i. 160 *post*. Boswell-Stone (Shakespeare's Holinshed, 1896, p. 221), writes (*re Henry VI.* Part I.), quoting Fabyan's *Chronicles*, 1516, p. 596: "Fabyan says (596) that the Parliament which witnessed the reconciliation of Gloucester and Winchester 'was clepyd of the Comon people the Parlyament of Battes: the cause was, for Proclamacyons were made, that men shulde leue theyr Swerdes and other wepeyns in theyr Innys, the people toke great *battes* and stauys in theyr neckes, and so folowed theyr lord*es* and maisters vnto the Parlyament.'" *Bat* = a stout staff: compare *A Lover's Complaint*, 64, "So slides he down upon his grained *bat*." We read in Wyclif's Bible, Mathew, XXVI. 47, "a great cumpanye with swerdis and *battes*" ("swords and staves" in the Authorized version). Shakespeare has frequent references to clubs, the weapon of prentices and other citizens. See *1 Henry VI.* I. iii. 84, in this series, and the note there.

The matter] Often used for "What's the matter?" (which occurs in II. i. 255 *post*. For the present expression, see III. i. 27 *post*, and *Antony and Cleopatra*, II. vii. 63: "I think thour't mad. *The matter?*"

56. *First Cit.*] Capell's correction, adopted here and in the following speeches, is thus advocated by Malone: "This and all the subsequent plebeian speeches in this scene are given in the old copy to the *second* Citizen. But the dialogue at the opening of the play shows that it must have been a mistake, and that they ought to be attributed to the *first* Citizen. The second is rather friendly to Coriolanus."

57. *inkling*] hint, slight intimation. Only once again in Shakespeare, *Henry VIII.* II. i. 140:—

"I can give you *inkling*
Of an ensuing evil."

See North's Plutarch, 1579, ed. 1595, p. 468: "But the keeper of the house, having an *inckling* of their coming," Lyly, *Euphues and his England*, 1580 (ed. Arber, p. 420): "though loth that Camilla should conce[i]ue any *inckling*."

They say poor suitors have strong breaths: they
shall know we have strong arms too.
Men. Why, masters, my good friends, mine honest neighbours,
Will you undo yourselves?
First Cit. We cannot, sir; we are undone already.
Men. I tell you, friends, most charitable care
Have the patricians of you. For your wants,
Your suffering in this dearth, you may as well
Strike at the heaven with your staves as lift them
Against the Roman state, whose course will on
The way it takes, cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment. For the dearth,
The gods, not the patricians, make it, and
Your knees to them, not arms, must help. Alack!
You are transported by calamity
Thither where more attends you; and you slander
The helms o' the state, who care for you like fathers,
When you curse them as enemies.

61, 62. *Why . . . yourselves?*] As Theobald; Ff divide after *honest.* 65. *you. For . . . wants,*] Johnson; *you: for . . . wants,* Rowe; *you for . . . wants.* F; *you for . . . wants,* F 3.

59-60. *They say . . . too*] A quibble. *Strong* is defined by Johnson (Dict.), in this connection, as "affecting the smell powerfully," and he quotes *Hudibras,* [Part II. canto i, 753-755]:—

"The prince of Cambay's daily food
Is asp, and basilisk, and toad,
Which makes him have so *strong*
a breath," etc.

Compare IV. vi. 99 *post,* "The breath of garlic-eaters," II. i. 232, "beg their stinking breaths," III. iii. 120, "whose breath I hate As reek o' the rotten fens," and see also *Measure for Measure,* III. ii. 187-189 (in this edition): "he would mouth with a beggar, though she smelt brown bread and garlic," and Mr. Hart's note there.

66. *dearth*] famine; its primary meaning is dearness, scarcity of corn. It is often used by Shakespeare: see I. ii. 10 *post,* and *Antony and Cleopatra,* II. vii. 21-23:—

"they know
By the height, the lowness, or the
mean, if *dearth*
Or foizon follow."

It occurs in North's Plutarch, see *Extracts, ante,* p. xxxvii.

68. *will on*] Compare *Julius Cæsar,* III. i. 217: "Or shall we *on,* and not depend on you," and see Abbott, *Shakes. Gram.,* § 405.

71. *in your impediment*] in any hindrance you are likely to make: Malone quotes *Othello,* v. ii. 263:—

"I have made my way through more
impediments
Than twenty times your stop."

75. *Thither . . . you*] To open mutiny, which will but increase your troubles.

76. *helms*] helmsmen, pilots: compare *Measure for Measure,* III. ii. 145-147, in this edition: "the business he (*i.e.* the Duke) hath *helmed* must . . . give him a better proclamation," and Mr. Hart's note there.

like fathers] "*Patres, i.e.* 'fathers,' was the title of the Senators of ancient Rome; hence *patrician* = 'of noble birth'" (Verity).

First Cit. Care for us! True, indeed! They ne'er cared for us yet: suffer us to famish, and their storehouses crammed with grain; make edicts for usury, to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily, to chain up and restrain the poor. If the wars eat us not up, they will; and there's all the love they bear us.

Men. Either you must
Confess yourselves wondrous malicious,
Or be accus'd of folly. I shall tell you
A pretty tale: it may be you have heard it;
But, since it serves my purpose, I will venture
To scale 't a little more.

78. *indeed! They*] *indeed!—they* Theobald; *indeed, they* Ff. 91. *scale 't*] Ff, *stale 't* Theobald.

78. *True indeed!*] Ironical. "O yes, very likely."

79-80. *suffer . . . grain*] Shakespeare had read in North's Plutarch (see *Extracts*, *ante*, p. xl): "In the meane season there came great plenty of corn to Rome that had been bought, part in Italie, and part was sent out of Sicilie, as geven by Gelon the tyranne of Syracusa."

80, 81. *make . . . usurers*] An allusion to the subject of the quarrel between the Patricians and Plebeians stated in North's Plutarch: see *Extracts*, p. xxx *ante*.

82-83. *more piercing statutes*] Compare "biting laws," *Measure for Measure*, I. iii. 19.

89. *pretty*] Perhaps = apt, pat, to the purpose. Shakespeare often uses *pretty* in the sense of "suitable": compare *Romeo and Juliet*, I. iii. 10, "a *pretty* age," *i.e.* one suitable for marriage; *Troilus and Cressida*, I. ii. 169, "his *pretty* answer." See also Burton, *Anatomy of Melancholy*, 1621, Part I, Sec. 2, Mem. 4, Subsec. 4: "Martin Cromerus, in the sixth book of his history, hath a *pretty* story to this purpose;" and then follows a rather horrible tale.

91. *To scale 't . . . more*] *scale 't* is retained here solely in deference to Mr. Craig's intention, as strongly expressed in the following note, after which will be found a brief statement of my own objections to it.—R. H. C. I retain the folio reading *scale 't*. Theobald, reading *stale 't*, writes of *scale 't* as follows: "Thus all the editions (*i.e.* the Ff, Rowe, and Pope), but without any manner of sense that I can make out. The Poet must have wrote, as I have corrected the text." Now this, no doubt, makes very excellent sense, and Shakespeare uses the verb *stale* in several passages with this identical meaning. Besides, as has been noted, Massinger writes (*The Unnatural Combat*, IV. ii.): "I'll not stale the jest By my relation." All editors followed Theobald's lead, till the time of George Steevens, who has (see Malone's *Shakes.*, 1790, vol. vii. p. 148), what is, to my mind, a very convincing note in favour of *scale*. He writes: "To scale is to disperse. The word is still used in the North. The sense is, 'Though some of you have heard the story, I will spread it wider, and diffuse it among the rest.'" Gifford writes: "I cannot avoid looking upon the whole of his [Steeven's] long note, as a feeble attempt to justify a palpable error of the press, at the cost of taste and sense," and nearly all modern editors have continued to read *stale't* with Theobald. Hudson says: "The forced attempts made to justify *scale* are, I think, a full condemnation of it." The present editor, in *The Ox-*

First Cit. Well, I 'll hear it, sir; yet you must not think to fob off our disgrace with a tale; but, and 't please you, deliver.

Men. There was a time when all the body's members Rebell'd against the belly; thus accus'd it:

92-94. Prose Capell; four lines ending *Well, . . . thinke . . . tale . . . deliver.* in Ff.

ford Shakespeare, 1891, retained the Ff reading, and nothing would induce him to follow Theobald: for though he admits it is not impossible that Shakespeare may have written *stale't*, it is bad editing to strike out what already makes excellent sense, and to "re-write Shakespeare." Now with regard to the verb *scale*, first let us remember that Shakespeare often uses words in a somewhat licentious sense, bending them without scruple to one that pleases him. It is not impossible that the idea in his mind may have been, to ventilate, air, disperse, with a sort of play on the sense "weigh in scales," a sense which the word bears in II. iii. 247 *post.* This sort of thing he has done often: see *A Midsummer Night's Dream*, I. i. 131, where it is most likely that he uses *beteem* in the double sense of "pour out" and "allow," "permit"; and *Lear*, III. vii. 61, where "stelled" appears to be used in the double senses of "fixed" or "set," and "starry." Steevens gives several examples of *scale* in the sense of "disperse": *e.g.* Holinshed, *Chronicle*, vol. ii. p. 499: "they" (the Welshmen) "would no longer abide, but *scaled* and departed away"; *The Hystorie of Clyomon, Knight of the Golden Shield, etc.*, 1599 (see Peele's *Works*, Bullen, II. 164):—

"*Clyo.* Ah sirrah, now the hugy heaps of cares that lodged in my mind
Are *scaled* from their nestling place, and pleasures passage find."—Craig.

Mr. Craig pleads for, and acts on, a good principle; but I feel bound to point out that the words "some of" which Steevens slips into his interpretation to give it probability have no warrant from Shakespeare: ("Though *some of* you have heard," etc.). Menenius speaks to *all* the citizens present: "Either you must confess *yourselves* . . . I shall tell you a pretty tale; it may be you have heard it": and assumes his story to be possibly known to all. Hence to enable him to scale or diffuse it, we should have to assume that in saying: "it may be you have heard it," he suddenly and pointedly addresses the First Citizen only: we cannot turn *you* into *some of you* to please Steevens.

93. *fob off . . . tale*] to cajole us, to put our wrongs out of our heads by telling us a story. Compare *fub off*, another form of this word: see *2 Henry IV.* II. i. 36-38, "I have borne, and borne, and borne, and have bin *fub'd off*, and *fub'd off* from this day to that day" (here it means put off, deluded by empty words); and also compare *fobb'd* in the sense of cheated, deluded, in *1 Henry IV.* I. ii. 68. For *fob off* see *The Chances*, III. iv. (Beaumont and Fletcher, 1679 folio, p. 420):—

"Never fool
Was so *fobb'd off* as I am;"

also (in form *fop off*) *The London Prodigal*, 1605, I. i.: "Sblood, what, doth hee thinke to *fop of* his posteritie with paradoxes?"

disgrace] "Disgraces are hardships, or injuries" (Johnson).

and 't] the spelling of the folios, for which Hanmer and other editors have substituted *an 't*. See *Antony and Cleopatra*, II. vii. 98, in this edition, and note there.

94. *deliver*] out with it: compare *Richard II.* III. iii. 33, 34:—

"Send the breath of parley
Into his ruin'd ears, and thus *deliver:*"

The sense "to relate" is very frequent in Shakespeare.

95, 96. *There . . . belly;*] See Introduction, p. x, and *Extracts*, *ante*, pp. xxxi and lxiii.

That only like a gulf it did remain
I' the midst o' the body, idle and unactive,
Still cupboarding the viand, never bearing
Like labour with the rest, where the other instruments
Did see and hear, devise, instruct, walk, feel,
And, mutually participate, did minister
Unto the appetite and affection common
Of the whole body. The belly answer'd,—
First Cit. Well, sir, what answer made the belly?
Men. Sir, I shall tell you. With a kind of smile,
Which ne'er came from the lungs, but even thus,—

98. *o' the*] *o' th'* F 4; *a th'* F; so in other places. 102. *And,*] Malone; no comma Ff.

97. *gulf*] whirlpool, old French *Golfe:* see Cotgrave, *French Dict.*, 1611, "*Golfe:* a Gulfe, whirle poole, or bottomlesse pit." See also *Richard III.* III. vii. 128, *Henry V.* II. iv. 10, *Hamlet*, III. iii. 16, and Fenton's *Bandello*, 1567, Discourse VII. (Tudor Translations, II. 24): "resemblynge a bottomles *goolphe*, receyvinge all that is putt into it, without castynge anye thinge upp againe"; also Chapman, Homer's *Odysseys*, Bk. IX, line 412: "Because the *gulf* his (the Cyclop's) belly reacht his throat." The word is evidence that Shakespeare knew the version of the Belly and Members fable in Camden's *Remaines*, 1605, p. 199: "All the members of the body conspired against the stomacke, as against the swallowing *gulfe* of all their labours," etc.

98. *unactive*] The only instance of this word (there is none of its modern equivalent *inactive*) in Shakespeare. Compare Milton, *Paradise Regained*, II. 80-81: "his life, Private, *unactive*, calm, contemplative."

99. *cupboarding*] (spelt *cubbording* in F), stowing away, as in a cupboard. The *New Eng. Dict.* gives an earlier instance of this verb: *Darius*, 1565 (1860), 53:—

"He . . . With the woman also *coberdith* his lyfe
He regardeth neither father nor mother, and al for his wife."

viand] food, elsewhere plural in Shakespeare).

100. *where*] whereas: see I. x. 13 *post;* frequent in Shakespeare. Compare *King Lear*, I. ii. 89; *The Merchant of Venice*, IV. i. 22; and for examples in other writers, see notes in the editions of these plays in this series.

101. *Did see . . . feel*] Referring to the work done by the eye, the ear, the brain, the tongue, the legs, the nerves respectively.

102. *mutually participate*] Malone explains *participate* here, as "participant" or "participating." Compare *reverberate* for *reverberating*, *Twelfth Night*, I. v. 291; and see *New Eng. Dict.* under sense "made to share," with reference to the preceding *participant*, as equivalent.

103. *affection*] desire. See line 176 *post* (*affections*).

106, 107. *With . . . lungs*] With a disdainful, haughty smile as opposed to a hearty laugh. Compare *As You Like It*, II. vi. 30:—

"My lungs began to crow like chanticleer, . . .
And I did laugh sans intermission,
An hour by his dial";

Phineas Fletcher, *The Purple Island*, 1633, canto iv. stanza 13, says of "the Diazome or Diaphragma, which we call the midriffe":—

"Here sportful Laughter dwells, here ever sitting
Defies all lumpish griefs, and wrinkled Care."

For, look you, I may make the belly smile
As well as speak—it tauntingly replied
To the discontented members, the mutinous parts
That envied his receipt; even so most fitly,
As you malign our senators for that
They are not such as you.
First Cit. Your belly's answer? What!
The kingly-crowned head, the vigilant eye,
The counsellor heart, the arm our soldier,
Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps
In this our fabric, if that they—
Men. What then?
'Fore me, this fellow speaks! What then? what then?
First Cit. Should by the cormorant belly be restrain'd,
Who is the sink o' the body,—

109. *tauntingly*] F 4; *tantingly* F 2; *taintingly* F. 114. *kingly-crowned*] Warburton; *Kingly crown'd* Ff. 118, 119. As Capell; three lines ending *they*— . . . *speakes* . . . *then?* in Ff. 121. *o' the*] *o' th'* F 4; *a th'* F.

108. *I may . . . smile*] Malone quotes North's Plutarch, "And so the belly, all this notwithstanding, laughed at their folly and sayed," etc.

111. *his receipt*] his prerogative of receiving, or else, what he received, which agrees with a frequent sense: Compare *Richard II.* I. i. 126: "Three parts of that *receipt* I had for Calais." Mr. Deighton quotes *Lucrece*, 703: "Drunken desire must vomit his [*i.e.* its] *receipt*."

112. *for that*] because, on the ground that. See *The Merchant of Venice*, I. iii. 44:—

"I hate him for he is a Christian,
But more *for that* in low simplicity
He lends out money gratis," etc.

114. *kingly-crowned*] The expression "a kingly crown" is in *Julius Cæsar*, III. ii. 101: "I thrice presented him a kingly crown"; also in Milton, *Paradise Lost*, II. 673: "The likeness of a kingly crown."

115. *The counsellor heart*] Malone notes that "the heart was considered by Shakespeare as the seat of the understanding." See, *e.g.* *Sonnet* CXIII:—

"For it [my eye] no form delivers to the heart
Of bird, of flower, or shape, which it doth latch";

and *Much Ado about Nothing*, III. ii. 14: "for what *his heart* thinks, his tongue speaks." Compare the passage from Camden in the note on line 135 *post*.

117. *muniments*] The *New Eng. Dict.* quotes this passage under the sense: "Things with which a person or place is provided: furnishings," and also cites among other references, Spenser, *The Faerie Queene*, IV. viii. 6: "By chance he certain *muniments* forthdrew, Which yet with him as relickes did abide." The frequent sense "defences," "supports" would not be inappropriate here.

119. *'Fore me*] (Fore me F). Explained as "by my soul," perhaps a euphemism for "Before God." Dyce explains, "God before me," "in the presence of God." Compare *All's Well that Ends Well*, II. iii. 31: "*'fore me*, speak in respect—"; and Middleton and Rowley, *A Fair Quarrell*, 1617, I. i. 42 (ed. Bullen, IV. 181): "*'fore me*, and thou look'st half-ill indeed." We have also *afore me*, as in *Romeo and Juliet*, III. iv. 34, and *before me* several times: see *Twelfth Night*, II. iii. 194: "*Before me*, she's a good wench."

Men. Well, what then?
First Cit. The former agents, if they did complain,
What could the belly answer?
Men. I will tell you;
If you 'll bestow a small—of what you have little—
Patience awhile, you'st hear the belly's answer.
First Cit. Y 'are long about it.
Men. Note me this, good friend;
Your most grave belly was deliberate,
Not rash like his accusers, and thus answer'd:
"True is it, my incorporate friends," quoth he,
"That I receive the general food at first,
Which you do live upon; and fit it is,
Because I am the store-house and the shop
Of the whole body: but, if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart, to the seat o' the brain;
And, through the cranks and offices of man,

125. *you 'st*] F; *you 'll* Rowe (ed. 2).

128. *answer'd*] Rowe; *answered* F.

125. *you 'st*] A provincial corruption or contraction of *you shalt*, apparently. Schmidt gives it among his examples of *shall* corrupted to *'s: Romeo and Juliet*, I. iii. 9: "nurse, come back again: I have remember'd me, *thou 's* hear our counsell"; *King Lear*, IV. vi. 246: "ise try whether your costard or my ballow be the harder"; etc. Wright refers to Webster and Marston's *The Malcontent* for examples, *e.g.* v. 3. (Marston, ed. Halliwell, II. p. 287): "nay, if youle dooes no good, Youst dooes no harme."

126. *me*] *Dativus ethicus:* see Abbott, *Shakes. Gram.*, § 220.

127. *Your*] *Your* in line 113 from the First Cit. to Menenius, who was the belly's advocate, might be so used to-day, but the case is different here and comes under the colloquial use of *your*, "to appropriate an object to a person addressed"; see Abbott, *Shakes. Gram.* § 221.

grave] a term of respect implying seriousness and importance; compare *Othello*, I. iii. 76: "Most potent, *grave*, and reverend signiors," and Chapman, Homer's *Odysseys*, VIII. 22-26:—

"Pallas . . . Enlarged him with a height, and goodliness
In breast and shoulders, that he might appear
Gracious, and *grave*, and reverend."

129. *incorporate*] belonging to one and the same body; compare *Venus and Adonis*, 540: "*Incorporate* then they seem."

135. *Even . . . brain;*] Malone says *brain* "is here used for reason or understanding" and that "*the seat of the brain* is put in apposition with the heart, and is descriptive of it." He quotes the story of the Belly and the Members as it appears in Camden's *Remaines*, 1605, "p. 109," really p. 199, which Shakespeare probably had before him (see on *gulf*, line 97 *ante*): ". . . Therefore they all with one accord desired the advise of the Heart. There Reason laid open before them," etc. The confusion between two different bodily organs, and awkwardness of understanding one literally and the other figuratively, disposes one to reject this view, but it certainly receives some support from the use of the two words *court* and *seat*, both equivalent to "royal residence."

136. *cranks*] winding passages; referring to the meandering ducts of the

The strongest nerves and small inferior veins
From me receive that natural competency
Whereby they live. And though that all at once,
You, my good friends,"—this says the belly, mark me,—
First Cit. Ay, sir; well, well.
Men. "Though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up, that all
From me do back receive the flour of all,
And leave me but the bran." What say you to 't?
First Cit. It was an answer. How apply you this?
Men. The senators of Rome are this good belly,
And you the mutinous members; for examine
Their counsels and their cares, disgest things rightly
Touching the weal o' the common, you shall find
No public benefit which you receive
But it proceeds or comes from them to you,
And no way from yourselves. What do you think,
You, the great toe of this assembly?
First Cit. I the great toe? Why the great toe?
Men. For that, being one o' the lowest, basest, poorest,
Of this most wise rebellion, thou go'st foremost:
Thou rascal, that art worst in blood to run,

144. *flour*] Knight; *flowre* F; *flowr* F 3.

human body. Verity compares North's Plutarch, *Life of Theseus* (Skeat's ed., p. 283): "She (Ariadne) 'did give him a clue of thread, by the help whereof she taught him, how he might easily wind out of the turnings and *crancks* of the labyrinth'"; and reminds us of the figurative use in Milton's *L'Allegro*, 27, "Quips, and *cranks*, and wanton wiles." In Shakespeare only the verb is found elsewhere, as in *Venus and Adonis*, 682: "He *cranks* and crosses with a thousand doubles."

136. *offices*] Thus defined in the *New Eng. Dict.*: "The parts of a house or buildings attached to a house, specially devoted to household work or service; the kitchen and rooms connected with it, as pantry, scullery, cellars, larder, and the like." See *Timon of Athens*, II. ii. 167: "When all our *offices* have been oppress'd with riotious feeders."

137. *nerves*] sinews, as usually in Elizabethan writers. Compare the common expression to-day, "to strain every nerve," = to exert one's entire force; and see on *nervy*, II. i. 157 *post.*

143. *audit*] Short for "accounts, or balance sheet prepared for the audit." Compare *Macbeth*, I. vi. 27: "To make their *audit* at your highness' pleasure, Still to return your own."

149. *disgest*] A common spelling: *disgest* and *disgestion* are used *passim* in the works of Thomas Nash.

156. *For that*] See line 112 *ante.*

158. *rascal*] A rascal is a lean deer, not fit to be hunted; and hence, as applied to men, "one belonging to the rabble or common herd" (The *New Eng. Dict.* which quotes, *e.g.* Fabyan, *Chronicle*, VII. 326: "The personys whiche entendyd this conspiracy, were but of the *rascallys* of the cytie," and 1561, T. Norton, Calvin's *Inst.*, *Table of Script. Quot.*: "Hee . . . made

Lead'st first to win some vantage.
But make you ready your stiff bats and clubs:
Rome and her rats are at the point of battle;
The one side must have bale.

Enter CAIUS MARCIUS.

Hail, noble Marcius!

Mar. Thanks. What 's the matter, you dissentious rogues,
That, rubbing the poor itch of your opinion,
Make yourselves scabs?

First Cit. We have ever your good word.

Mar. He that will give good words to thee will flatter
Beneath abhorring. What would you have, you curs,

162. *bale*] Theobald; *baile* F; *bail* F 3.

priests of the *rascals* of the people.") Mr. Verity refers to Mr. Justice Madden's *Diary of Master William Silence*, p. 60, for a useful illustration from Puttenham, *The Arte of English Poesie* (1589) [Book III. Chap. xvi. [i], ed. Arber, p. 191]: "as one should in reproch say to a poore man, thou raskall knave, where *raskall* is properly the hunters terme giuen to young deere, leane and out of season, and not to people." See also next note, and *As You Like It*, III. iii. 58: "the noblest deer hath them (*i.e.* horns) as huge as the *rascal*."

158. *in blood*] "to be in blood" was a term of forestry, meaning to be in good condition, full of vigour and spirit: see IV. v. 217 *post*, and *1 Henry VI*, IV. ii. 48:—

"If we be English deer, be then *in blood;*
Not *rascal*-like to fall down with a pinch,
But rather moody, mad, and desperate stags," etc.

Also notes on *Love's Labour's Lost*, IV. ii. 3, and *Antony and Cleopatra*, III. xiii. 174, both in this series.

159. *Lead'st . . . vantage*] Takest the lead in this rabble rout solely out of the hope of gaining some personal advantage.

160. *stiff bats*] stout cudgels. See line 55 and note, *ante*.

162. *bale*] though a every common word in earlier and in other Elizabethan writers, is not found elsewhere in Shakespeare, who, however, has *baleful*, the adjective, pretty often. It is frequently contrasted with *bliss:* see Gascoyne, *Flowers* (*Works*, ed. Hazlitt), I. 40: "Amid my *bale* I bathe in blisse"; Greene, *Mammilia* (*Works*, ed. Grosart), II. 170: "her weale to woe, her *bale* to bliss."

164-165. *That . . . scabs*] Menenius contemptuously compares any views the rabble may have to a comparatively harmless and inconsiderable itch which its owner may irritate into a troublesome sore. The sense of "Make yourselves scabs" could syntactically be, make scabs for yourselves, but is more likely = turn yourselves into scabs, *i.e.* disgusting and offensive rascals. Compare Cartwright, *The Ordinary*, v. iv. (Hazlitt's *Dodsley*, XII. 313): "Go, you are a gibing *scab*"; and see *Twelfth Night*, II. v. 82; *Much Ado about Nothing*, III. iii. 107, etc. In Geo. Herbert's collection of proverbs (*Jacula Prudentum*) occurs: "The *itch* of disputing is the *scab* of the Church": see *Works*, ed. Grosart, 1874, iii. 371.

167. *Beneath abhorring*] *i.e.* in a degree to excite something worse than abhorrence. For the noun compare *Antony and Cleopatra*, v. ii. 60: "let the water-flies Blow me into abhorring!" and Isaiah, lxvi. 24: "and they shall be an abhorring unto all flesh."

That like nor peace nor war? the one affrights you,
The other makes you proud. He that trusts to you,
Where he should find you lions, finds you hares;
Where foxes, geese: you are no surer, no,
Than is the coal of fire upon the ice,
Or hailstone in the sun. Your virtue is
To make him worthy whose offence subdues him,
And curse that Justice did it. Who deserves greatness
Deserves your hate; and your affections are
A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours swims with fins of lead,
And hews down oaks with rushes. Hang ye! Trust ye?
With every minute you do change a mind,
And call him noble that was now your hate,
Him vilde that was your garland. What 's the matter,
That in these several places of the city
You cry against the Noble Senate, who,
Under the gods, keep you in awe, which else
Would feed on one another? What 's their seeking?
Men. For corn at their own rates: whereof, they say,
The city is well stor'd.

171. *geese: you are no*] Theobald; *geese you are: No* Ff.

172. *the . . . ice*] In the great frost of January, 1607-1608, fires were lighted on the frozen Thames; some suppose this fact was the origin of this line. The suggestion was made by Professor Hales in *The Academy*, 10th May, 1878.

173-175. *Your . . . did it*] What you excel in is crying up the man whom his own faults have undone, and exclaiming against that Justice which decrees their punishment. The thought is similar in *Antony and Cleopatra*, I. ii. 192-194:—

"our slippery people,
Whose love is never link'd to the deserver
Till his deserts are past";

and again (*ibid*, I. iv. 43), "the ebb'd man, ne'er loved till ne'er worth love."

176. *affections*] desires, inclinations, as in II. iii. 229 *post*, and, in the singular, line 103 *ante*.

183. *vilde*] An old and frequent form. Compare *Antony and Cleopatra*, IV. xiv. 22.

that was your garland] whom you were wont to speak of as the highest, the ornament of all praise. Compare *Antony and Cleopatra*, in this series, IV. xv. 64: "O, wither'd is the *garland* of the war," and see the note there. Also *Willobie his Avisa*, 1594 (ed. 1904, p. 15):—

"In Lavine land though Livie boast
There hath beene seene a constant dame:
Though Rome lament that she hath lost
The *garland* of her rarest fame."

184. *several*] separate, various: see IV. v. 124, "Twelve *several* times"; IV. vi. 39, "two *several* powers"; also *The Tempest*, III. i. 42: "for *several* virtues Have I liked several women."

186. *which*] who; the use we retain in "Our father, *which* art," etc.

188-189. *For . . . stor'd*] See North, *Extracts*, *ante*, p. xl.

Mar. Hang 'em! They say!
They 'll sit by the fire, and presume to know
What 's done i' the Capitol; who 's like to rise,
Who thrives, and who declines; side factions, and give out
Conjectural marriages; making parties strong,
And feebling such as stand not in their liking,
Below their cobbled shoes. They say there 's grain enough!
Would the nobility lay aside their ruth,
And let me use my sword, I 'd make a quarry

191-192. *who's . . . declines*] Mr. Verity aptly compares *King Lear*, v. iii. 11-15:—

"so we'll live,
. . . and hear poor rogues
Talk of court news: and we'll talk with them too,
Who loses and who wins; who's in, who's out."

With *declines*, compare *declined* in:—

"I dare him therefore
To lay his gay comparisons apart
And answer me *declined*, sword against sword." etc.

Antony and Cleopatra, III. xiii. 27. Hanmer omitted the words "Who thrives" and Steevens agrees, believing that they "destroy the metre." But six foot lines are not uncommon in Shakespeare.

192. *side*] take the side of. But in view of the whole passage, and especially the making of imaginary matches and the arbitrary estimation of parties, there is excuse for those who prefer to take *side factions* in some such sense as —invent factions and the composition of these opposite "sides."

193-195. *making . . . shoes*] exaggerating the strength of some parties, and placing that of those obnoxious to them on a level with the dirt beneath their patched shoes. Shakespeare uses the verb to *feeble* in *King John*, v. ii. 146, in the sense of "to weaken": "Shall this victorious hand be *feebled* here." Compare also Huloet's *Dictionarie*, enlarged by John Higgins, 1572:—

"*Feebled* for lack of meat or made weak."

196. *ruth*] pity, compassion. See *Troilus and Cressida*, v. iii. 48: "Spur them to ruthful work, rein them from *ruth*," and compare Munday, *The Downfall of Robert Earl of Huntington*, IV. i., Dodsley's *Old Plays* (Hazlitt), viii. 171:—

"*Leicester.* But where is Huntington, that noble youth?
Chester. Undone by riot.
Leicester. Ah! the greater *ruth*."

197-199. *I 'd . . . lance*] I would quarter (cut to pieces) thousands of these slaves and make a quarry (a heap of their slaughtered bodies) so high that I could barely pitch my lance over it.

197. *quarry*] a heap of dead: usually applied to game, but the *New Eng. Dict.* gives three instances where it means a heap of dead men, *viz.*: 1589, R. Robinson, *Gold Mirr.* (Chetham Soc.), p. xxiii.:—

"Till to the *quirry* [sic] a number out of count,
Were brought to reap the iust reward at last";

1603, Knolles, *Hist. Turks* (1621), 308: "All fowly foiled with bloud, and the *quarrey* of the dead"; 1611, Speed, *Hist. Gt. Brit.* VIII. vii. § 50, 410: "They went in haste to the *quarry* of the dead, but by no meanes could finde the body of the King." It is very common in the sense heap of dead game: see Golding's Ovid, *Metamorphoses*, 1567, iii. 173 (ed. Rowe, p. 66):—

"Our weapons and our toils are moist and stained with blood of Deare,
This day hath done enough as by our *quarrie* may appear";

and for a figurative use, *Macbeth*, IV. iii. 206: "on the *quarry* of these murder'd deer" (applied by Ross to Macduff's slaughtered household).

With thousands of these quarter'd slaves, as high
As I could pick my lance.
Men. Nay, these are almost thoroughly persuaded;
For though abundantly they lack discretion,
Yet are they passing cowardly. But, I beseech you,
What says the other troop?
Mar. They are dissolv'd: hang 'em!
They said they were an-hungry; sigh'd forth proverbs:
That hunger broke stone walls; that dogs must eat;
That meat was made for mouths; that the gods sent not
Corn for the rich men only. With these shreds
They vented their complainings; which being answer'd,
And a petition granted them, a strange one,

199. *pick*] pitch. In *Henry VIII*, v. iv. 94, in a part of the play in all probability not by Shakespeare, we read: "You i' the camlet, get up o' the rail: I 'll *peck* you o'er the pales else"; compare Udall, Translation (1542) of the *Apophthegmes* of Erasmus, ed. 1564 (Roberts, p. 89): "He taught them to bend a bow and shoot in it, to whirle with a sling, and to *picke* or cast a dart"; also Philip Stubbes, *Anatomy of Abuses*, 1583 (ed. Furnivall, p. 184). Describing football he writes: "For dooth not every one lye in waight for his Adversarie, seeking to over throwe him and to *picke* him on his nose, though it be upon hard stones"; and, lower down on the same page, "for they have the sleights . . . to hit him under the short ribbes with their griped fists, and with their knees to catch him upon the hip, and to *pick* him on his neck, with a hundred such murdering devices." A reference to the *Eng. Dial. Dict.* will show that both *peck* and *pick* in the sense of pitch are alive in English dialects to-day.

202. *passing*] exceedingly. Compare *The Taming of the Shrew*, II. i. 113: "You are *passing* welcome."

203. *the other troop*] those on "the other side o' the city"; see line 46 of this scene.

dissolv'd] dispersed.

204. *an-hungry*] unhyphened in Ff. This form is a variant of *a-hungry*, in which and in *an-hungered*, the prefix *a* represents *of*, an old intensive prefix. See Abbott, *Shakes. Gram.*, § 24 (3).

205, 206. *That . . . walls;* etc.] For the first of these proverbial sayings, Mr. Hart supplies references to *Olde Fortunatus*, 1600 (Pearson's Dekker, I. 115): "hunger is made of Gun-powder, or Gun-powder of hunger; for they both eate through stone walles"; Marston, *Antonio's Revenge*, 1602, v. ii. 2: "They say hunger breakes thorough stone walles"; *Eastward Hoe* (Ben Jonson, etc.), 1605, v. i. (7th speech): "'Hunger,' they say, 'breakes stone wals.'" "Dogs must eat," reminds us of the parable in Matthew, xv. and the woman's answer, "Truth, Lord: yet the dogs eat of the crumbs which fall from their masters' table"; and "meat was made for mouths," contains the same thought as "All meats to be eaten, and all maids to be wed" (Heywood, *Proverbs*, pt. ii. chap. ii. *Works*, ed. Farmer, ii. 55).

207. *shreds*] Shakespeare only uses *shreds* once again, and in a different connection, *Hamlet*, III. iv. 102: "A king of *shreds* and patches." We might compare the expression *odd ends*, *Richard III.* I. iii. 337: "old odd ends stolen out of holy writ."

208. *vented their complainings*] aired their grievances.

answer'd] *i.e.* not merely replied to, but met, in a way to satisfy them.

To break the heart of generosity,
And make bold power look pale, they threw their caps
As they would hang them on the horns o' the moon,
Shouting their emulation.

Men. What is granted them?

Mar. Five tribunes, to defend their vulgar wisdoms,
Of their own choice: one 's Junius Brutus,
Sicinius Velutus, and I know not—'Sdeath!
The rabble should have first unroof'd the city,
Ere so prevail'd with me; it will in time
Win upon power, and throw forth greater themes
For insurrection's arguing.

Men. This is strange.

Mar. Go; get you home, you fragments!

213. *Shouting*] Pope; *Shooting* F. 217. *unroof'd*] Theobald; *unroo'st* F. 221. *Go; get*] *Go get* F.

210. *generosity*] nobility, the nobles—abstract for concrete and Latinism combined. See Lyly, *Euphues*, 1579, *Certeine Letters*, etc. (Arber, p. 190, line 25): "Nobilitie began in thine auncestors and endeth in thee, and the *Generositie* that they gayned by vertue thou hast blotted with vice." Shakespeare in *Measure for Measure*, IV. vi. 13, has "the generous citizens" for the noble citizens, and in *Othello*, III. iii. 280: "the generous islanders" means the noblemen of the island of Cyprus.

213. *Shouting their emulation*] "Each of them striving to shout louder than the rest" (Malone). This, or emulating one another in shouts of triumph, is a likely interpretation, for the feeling now uppermost is exultation at success; but some keep *emulation* = envious rivalry. Mr. Verity suggests "malicious triumph."

214. *Five tribunes*] See North, *Extracts*, *ante*, p. xxxii.

216. *'Sdeath*] God's death; only found here in Shakespeare, but compare "'Sblood," *Othello*, I. i. 4, and often; "'Swounds," *Hamlet*, II. ii. 604, and V. i. 297.

219. *Win upon power*] For *win upon* in the sense of gain upon, get the better of, see *Antony and Cleopatra*, II. iv. 9, and the note in this series, in the example given in which it may even be taken as equivalent to "surpass." An expression of a similar type is *grow upon* as used in *As You Like It*, I. i. 90, "Begin you to grow upon me?" *Power* = those in power, the governing class, in line 211 *ante*. Renderings of our text are: "gradually make an inroad on the power wielded by the nobles" (Deighton).—This represents the usual explanation.—"encroach on the aristocracy ('the powerful class')" (Verity); "get the advantage over authority" (Wright, who quotes the *Antony and Cleopatra* passage). Mr. E. K. Chambers (Warwick Shakespeare) explains "take advantage of the power already won to win more," but without discussion or evidence in support.

throw . . . themes] "give birth to topics of larger importance." Deighton, who is tempted to read "throe forth" in imitation of *Antony and Cleopatra*, III. vii. 81, "With news the time 's with labour, and *throes forth* Each minute some." *Throes* in this passage is Steevens' reading for *throwes* of Ff, a common spelling for *throes*, as in *The Tempest*, II. i. 231:—

"a birth indeed
Which *throwes* thee much to yield."

220. *For . . . arguing*] For those up in insurrection (abstract for concrete) to urge and maintain.

221. *fragments*] For *fragment* as a term of contempt compare *Troilus and Cressida*, V. i. 9:—

"*Ther.* . . . here 's a letter for thee.
Achil. From whence, *fragment?*"

Enter a Messenger, hastily.

Mess. Where 's Caius Marcius?
Mar. Here: what 's the matter?
Mess. The news is, sir, the Volsces are in arms.
Mar. I am glad on 't; then we shall ha' means to vent
Our musty superfluity. See, our best elders.

Enter COMINIUS, TITUS LARTIUS, *and other Senators;* JUNIUS BRUTUS *and* SICINIUS VELUTUS.

First Sen. Marcius, 'tis true that you have lately told us;
The Volsces are in arms.
Mar. They have a leader,
Tullus Aufidius, that will put you to 't.
I sin in envying his nobility,
And were I any thing but what I am,
I would wish me only he.
Com. You have fought together.
Mar. Were half to half the world by the ears, and he
Upon my party, I 'd revolt, to make
Only my wars with him: he is a lion
That I am proud to hunt.
First Sen. Then, worthy Marcius,
Attend upon Cominius to these wars.
Com. It is your former promise.
Mar. Sir, it is;
And I am constant. Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What! art thou stiff? stand'st out?
Tit. No, Caius Marcius;

225. *Enter . . .*] As Malone and Capell, substantially; *Enter Sicinius Velutus, Annius Brutus Cominsn* (*sic*), *Titus Lartius, with other Senatours.* F.
231. *together.*] Capell; *together?* F.
238. *Lartius*] Rowe; *Lucius* F (here and elsewhere).

and the idea is the same as in Petruchio's abuse of the tailor, in *The Taming of the Shrew*, IV. iii. 110: "Away, thou rag, thou quantity, thou remnant," save that there the terms have a special application.

228. *put you to 't*] give you quite enough to do. Compare *The Winter's Tale*, I. ii. 16:—

"We are tougher, brother,
Than you can *put us to 't.*"

232. *by the ears*] at variance. See *All 's Well that Ends Well*, I. ii. 1:—

"The Florentines and Senoys are
by the ears."

A very common expression, and still well alive.

240. *art thou stiff?*] Dr. Aldis Wright, in the Clarendon Press edition, explains *stiff* here as obstinate; but it seems to mean stiff with age.

stand'st out?] do you take no

I 'll lean upon one crutch and fight with t' other,
Ere stay behind this business.

Men. O ! true-bred.

First Sen. Your company to the Capitol; where I know
Our greatest friends attend us.

Tit. [*To* COMINIUS.] Lead you on:
[*To* MARCIUS.] Follow Cominius; we must follow you; 245
Right worthy you priority.

Com. Noble Marcius!

First Sen. [*To the Citizens.*] Hence! To your homes!
be gone.

Mar. Nay, let them follow:
The Volsces have much corn; take these rats thither
To gnaw their garners. Worshipful mutiners,
Your valour puts well forth; pray, follow. 250
[*Exeunt Senators, Cominius, Marcius, Titus, and Menenius. Citizens steal away.*

Sic. Was ever man so proud as is this Marcius?

Bru. He has no equal.

Sic. When we were chosen tribunes for the people,—

Bru. Mark'd you his lip and eyes?

243, 247. *First Sen.*] *1 Sen.* Rowe; *Sen.* F. 244, 245. [*To Com.*] . . . [*To Mar.*] Cambridge edd. (Malone conj.). 244-246. *Lead . . . priority*] As Pope; prose Ff. 247. *To the Citizens*] Rowe. 251. *Exeunt . . .*] *Exeunt. Citizens steale away. Manet Sicin. and Brutus* F.

part in this war? Wright compares *Twelfth Night*, III. iii. 35, "only myself *stood out*": see also *Barnabee's Journall* [Braithwaite], First Part, line 2: "Take thy Liquor, doe not *stand out*"; and *out* in next note.

242. *true-bred*] of the right breed, of the real fighting strain: compare *2 Henry IV.* v. iii. 71: "'A will not out; he is *true-bred*."

244. *attend us*] await our coming; see II. ii. 160 *post*, and compare *Antony and Cleopatra*, III. x. 32, "and there I will *attend* What further comes."

246. *Right . . . priority*] You being well deserving of the right of precedence. Mr. Deighton writes: "the accusative after 'worthy,' and without the preposition 'of' is frequent in Shakespeare."

248. *rats*] See line 161 *ante*.

249. *garners*] Shakespeare only uses this old form for granary; and only again in *The Tempest*, IV. i. 111: "Barns and *garners* never empty."

mutiners] Shakespeare has this form here only, and *mutineer* only in *The Tempest*, III. ii. 40. Compare the forms *pioner* (*Hamlet*, I. v. 163), *enginer* (*ibid.* III. iv. 206), etc. Mr. Verity notes that in *Paradise Lost*, VI. 390, we have the form *charioter*.

250. *puts well forth*] shows well, displays itself finely; metaphorically, from the budding of a tree or plant. Compare *3 Henry VI.* II. vi. 48:—

"Who not contented that he lopp'd the branch
In hewing Rutland when his leaves *put forth*," etc.

254. *his lip*] Compare II. i. 113 *post*, and *Twelfth Night*, III. i. 157, 158:—

"O, what a deal of scorn looks beautiful
In the contempt and anger of his *lip!*"

Drooping of the lips is an indication of

Sic. Nay, but his taunts.
Bru. Being mov'd, he will not spare to gird the gods.
Sic. Bemock the modest moon.
Bru. The present wars devour him ; he is grown
Too proud to be so valiant.
Sic. Such a nature,
Tickled with good success, disdains the shadow

257. *him ;*] *him*, Ff; *him !* Hanmer and many edd. 258-262. *Such . . . Cominius.*] As Pope ; prose Ff.

contempt in *The Winter's Tale*, I. ii. 373 : "he . . . falling A lip of much contempt, speeds from me."

255. *Being . . . gods*] Brutus here takes the true measure of the temerity of Coriolanus: see III. iii. 68 ; v. vi. 99 *post.*

gird] for the usual gird at = scoff at, gibe at, as in *2 Henry IV.* I. ii. 7 : "Men of all sorts take a pride to *gird at* me." The noun also occurs, *e.g.*, in *The Taming of the Shrew*, v. ii. 58 : "I thank thee for that *gird.*" Both verb and noun were very common : see Gabriel Harvey, *Letter Book*, Camden Soc. ed., p. 29: "I have seemed not to disallow of some, whom he hath spitefully *girded* behind their backs" ; North, *Plutarch's Lives*, 1579, ed. 1612, p. 755 (Phocion): "He would as gallantly also *gird* the Orators his aduersaries" ; *id.* (Life of Lycurgus), p. 49: "the pretie *girds* and quippes they gaue to others" ; Drant (translation of *Horace*, 1567): "With taunting *gyrds* and glikes." The verb is still alive in dialect : see *Eng. Dial. Dict.*

256. *Bemock*] Mock at, flout: see *The Tempest*, III. iii. 63 :—

"or with *be-mock'd* at stabs
Kill the still-closing waters," etc.

the modest moon] modest, as it represented Diana : compare *Love's Labour's Lost*, IV. ii. 39 : "*Dull.* What is Dyctynna? *Nath.* A title to Phœbe, to Luna, to the moon."

257, 258. *The . . . devour him ; he . . . valiant.*] Mr. Craig evidently intended to retain this, practically the Ff punctuation, though he had not set down his reasons. The sentence stretches with difficulty to a meaning which is perhaps expressed as well as anywhere else by Perrin (*Hard Knots in Shakespeare*), cited by Mr. Verity, thus: "War is his devouring passion ; he is carried away, he is swallowed up, he is wholly absorbed by the war ; and this is how he has grown too proud." The sense of *he . . . valiant* = the consciousness of his valour (*or* being so valiant) has made him too proud, is obtained by regarding *to be so valiant* as the Infinitive indefinitely employed, as in *The Merchant of Venice*, I. i. 126 : "make moan to be abridged," *i.e.* because of being abridged; but the clause would bear another meaning to be noticed presently. The objection to the main interpretation as above, that the *present* wars would not be given as the cause of a permanent characteristic of Coriolanus, does not seem altogether valid if we consider that it is not the *existence* of the quality of pride in him, but its excessive manifestation *at the time* that has given rise to the dialogue.

After all, most readers will prefer the usual punctuation (Hanmer's) and sense : *May . . . devour him ! i.e.* May he fall in these wars ! The rest may remain externally as before : "The consciousness of his valour has made him too proud," but the meaning expands to "too proud for endurance" ; or the interpretation may be wholly changed to words given by Mr. Chambers : "Such valour coupled with such pride is dangerous," a possible meaning which certainly supports, "May he fall in these wars ! "

259. *Tickled . . . success*] Pleased and excited with the first gleam of success. Compare *Troilus and Cressida*, Prologue, 20-22 :—

"Now expectation *tickling* skittish
spirits, . . .
Sets all on hazard."

The expression "good success" would

Which he treads on at noon. But I do wonder
His insolence can brook to be commanded
Under Cominius.

Bru. Fame, at the which he aims,
In whom already he 's well grac'd, can not
Better he held nor more attain'd than by
A place below the first; for what miscarries
Shall be the general's fault, though he perform
To the utmost of a man; and giddy censure
Will then cry out of Marcius, "O! if he
Had borne the business."

Sic. Besides, if things go well,
Opinion, that so sticks on Marcius, shall
Of his demerits rob Cominius.

Bru. Come:
Half all Cominius' honours are to Marcius,
Though Marcius earn'd them not; and all his faults
To Marcius shall be honours, though indeed
In aught he merit not.

Sic. Let 's hence and hear
How the dispatch is made; and in what fashion,

263. *grac'd, can not*] *gräc'd, cannot* F; *graced, cannot* Some edd. 271, 272. *Come: . . . Marcius,*] Theobald; one line in Ff.

now be regarded as tautological, but in Shakespeare's day success meant the result of an action, good or bad. See note to *King Lear*, v. iii. 195 (in this edition).

259, 260. *disdains . . . noon*] The sun being vertical at noon, a man treads on his own shadow then.

262-269. Brutus utterly mistakes the character of Caius Marcius. But he was a man of ignoble soul, and so naturally inclined to believe the worst.

263. *In whom*] In which (Fame is personified).

267. *censure*] opinion, judgment; the original sense. Compare *Othello*, II. iii. 193, and *Conversations with Drummond*, vi. (Gifford's Jonson, ed. Cunningham, III. 474): "His *censure* of my verses was: That they were all good," etc.

270. *sticks on Marcius*] Compare *Measure for Measure*, IV. i. 60-61:—

"O place and greatness! millions of false eyes
Are *stuck upon* thee."

271. *demerits*] merits, deserts, deservings, as often. See *Othello*, I. ii. 22:—

" my *demerits*
May speak unbonneted to as proud a fortune
As this that I have reach'd."

Compare also, Barnabe Barnes, before Gabriel Harvey's *Pierce's Supererogation*, 1593 (ed. Grosart, II. 21): "as much given to favour . . . such as were approved . . . as may be required in any man of your *demerit*." Shakespeare uses the word once in the contrary sense in *Macbeth*, IV. iii. 226:—

"Not for their own *demerits* but for mine
Fell slaughter on their souls,"

and this sense was also in general use: see note to the passage cited from *Othello* in Mr. Hart's edition in this series.

More than his singularity, he goes
Upon this present action.

Bru. Let 's along. [*Exeunt.*

SCENE II.—*Corioles. The Senate-house.*

Enter TULLUS AUFIDIUS *with Senators of Corioles.*

First Sen. So, your opinion is, Aufidius,
That they of Rome are enter'd in our counsels,
And know how we proceed.

Auf. Is it not yours?
What ever have been thought on in this state,
That could be brought to bodily act ere Rome
Had circumvention? 'Tis not four days gone
Since I heard thence; these are the words: I think
I have the letter here; yes, here it is.
"They have press'd a power, but it is not known

Scene II.

Corioles] *Coriolus*, Rowe; *The Senate-house*] Capell. 4. *have*] F; *hath* Ff 2-4. *on*] F 3; *one* F. *been*] *bin* F; *passim* (*almost*).

277. *More than his singularity*] Apart from his usual peculiar bearing. *Singularity* has the meaning of peculiarness: see Cotgrave, *Fr. Dict.*, 1611, "*Singularitie* . . . peculiarnesse"; and Puttenham, *Arte of English Poesie*, *circa* 1589, *Lib.* 3, *Of Ornament* (ed. Arber, p. 293): "And all *singularities* or affected parts of a man's behaviour seeme undecent."

278. *Let 's along*] an expression like "Let 's go together," very useful to get characters naturally off the stage. See it again in *The Winter's Tale*, v. ii. 121.

Scene II.

2. *are . . . counsels*] have got information respecting our designs.

4. *What*] *What* stands for "What things."

have] Some editors unnecessarily read *hath*, following F 2.

6. *circumvention*] *i.e.* warning to enable them to circumvent us. See Cotgrave, *Fr. Dict.*, 1611, "Circonvention: *Circumvention*, deceit, cousenage, an entrapping, beguiling, wylie compassing, or fetching over."

gone] ago, since. The *New Eng. Dict.* provides a parallel for the abbreviated expression in the text from Oliver Cromwell's Speeches, April 21st, 1657 (in Carlyle): "Now six years *gone*"; and also cites Chaucer, *Squieres Tale*, line 528: "But sooth is seyd, *goon* sithen many a day."

9. *They . . . power*] They have impressed, levied, a body of troops. For *press'd* see *Richard II.* III. ii. 58:—

"For every man that Bolingbroke
hath *press'd*
To lift shrewd steel against our
golden crown."

Malone quotes North's Plutarch, *Life of Coriolanus*, 1579 (p. 227 in 1612 ed., where *prest*): "The common people . . . would not appeare when the Consuls called their names by a bill, to *press* them for the warres." For *power* = force, body of men, see line 32 of this scene; also I. iii. 98; I. vi. 8; IV. v. 121; IV. vi. 39; IV. vi. 67 *post*.

Whether for east or west: the dearth is great;
The people mutinous; and it is rumour'd,
Cominius, Marcius your old enemy,
Who is of Rome worse hated than of you,
And Titus Lartius, a most valiant Roman,
These three lead on this preparation
Whither 'tis bent: most likely 'tis for you:
Consider of it."

First Sen. Our army 's in the field:
We never yet made doubt but Rome was ready
To answer us.

Auf. Nor did you think it folly
To keep your great pretences veil'd till when
They needs must show themselves; which in the hatching,
It seem'd, appear'd to Rome. By the discovery
We shall be shorten'd in our aim, which was,
To take in many towns ere almost Rome
Should know we were afoot.

16. *Whither*] F 3; *Whether* F. 22. *seem'd*] *seems* Hanmer.

10. *Whether . . . west*] Whether the troops are to be sent east or west. Mr. Deighton rightly, I think, explains "whether they are to be sent against us or against some other enemy." It possibly might mean whether they are to be sent against Corioles or some other Volscian city. Compare what Aufidius says to Coriolanus (IV. v. 140-144) of the Volscian designs:—

"set down . . . thine own ways;
Whether to knock against the gates of Rome,
Or rudely visit them in parts remote," etc.

dearth] See I. i. 66 *ante*.

13. *of Rome*] = by the Roman populace. For *of* = by, see Abbott (*Shakes. Gram.*, § 170).

15. *this preparation*] this force which has been got ready. Another example of the use of the abstract for the concrete, paralleled in *Othello*, I. iii. 14: "The Turkish *preparation* makes for Rhodes."

16. *Whither 'tis bent*] To its destination, whatever that may be. See *Hamlet*, III. iii. 47: "The bark is ready, . . . and everything is *bent* For England."

19. *answer us*] meet our attack. So in *King John*, V. vii. 60: "The Dauphin is preparing hitherward, Where heaven He knows how we shall *answer* him," and in *Twelfth Night*, III. iv. 273: of a personal quarrel, "unless you undertake that with me which with as much safety you might *answer* him."

20. *great pretences*] important designs. For pretence in the frequent sense of design, see *e.g. Macbeth*, II. iii. 137:—

"Against the undivulged *pretence* I fight
Of treasonous malice";

and also compare North's Plutarch, (*Extracts*, p. lxii *ante*), "*pretence* and enterprise."

21. *in the hatching*] while they were still maturing, ere they were fully ripe and "needs must show themselves." Compare "much is breeding," *Antony and Cleopatra*, I. ii. 199.

23. *We . . . aim*] We shall be compelled to be less ambitious in our aggressive projects.

24. *take in*] capture: see III. ii. 59 *post*, and *Antony and Cleopatra*, I. i. 23: "*Take in* that kingdom and enfranchise that"; III. vii. 24: "and *take in* Toryne." See also *Epigrams by J. D.*, Dyce's Marlowe, p. 362 (*b*):

Second Sen. Noble Aufidius,
Take your commission; hie you to your bands;
Let us alone to guard Corioles:
If they set down before 's, for the remove
Bring up your army; but I think you 'll find
They 've not prepar'd for us.
Auf. O, doubt not that;
I speak from certainties. Nay, more;
Some parcels of their power are forth already,
And only hitherward. I leave your honours.
If we and Caius Marcius chance to meet,
'Tis sworn between us we shall ever strike
Till one can do no more.
All. The gods assist you!
Auf. And keep your honours safe!
First Sen. Farewell.
Second Sen. Farewell.
All. Farewell. [*Exeunt Omnes.*

27. *Corioles*] *Corioli* Pope. 27, 28. *Corioles: If . . . before 's,*] Pointed as F 4; *Corioles If . . . before 's:* F. 30. *They 've*] Rowe; *Th' haue* F.

"He tells how Gronigen is *taken in*
By the brave conduct of illustrious Vere."

24, 25. *ere almost Rome . . . afoot*] There is nothing of this in Plutarch, and Shakespeare took it from the after designs of the Volsces under Coriolanus. See North, *Extracts*, *ante*, p. li.

27. *Let us alone to*] Not necessarily in the current sense: you may safely leave it to us to, we are quite sufficient to; but probably simply, Leave us alone to: compare *King John*, IV. i. 85: "Go stand within: *let me alone* with him."

Corioles] Usually, with Pope, *Corioli* is substituted. In the folio the name is found in the play seventeen times: as *Corioles* nine times, and *Carioles* four times (I. iii. 99; II. i. 129; II. i. 175; II. ii. 114): as *Corialus* (I. iv. and I. iv. 14 in stage directions); and as *Coriolus* (I. ii.) and *Carioles* (I. vii.), both also in stage directions. In the *Life of Coriolanus*, North's Plutarch, it is always *Corioles*, and the inhabitants are called the Coriolans.

28. *set down*] sit down, encamp before the city to besiege it. Used absolutely here, *their host* probably being implied: compare I. iii. 99 *post:* "your lord and Titus Lartius are *set down* before their city Corioles," and v. iii. 2 *post:* "We will before the walls of Rome to-morrow *Set down* our host." The use is similar in *Macbeth*, v. iv. 10: "We learn no other but the confident tyrant Keeps still in Dunsinane, and will endure Our *setting down* before 't."

for the remove] in order to raise the siege. Wright compares *Venus and Adonis*, 423: "*Remove* your siege from my unyielding heart," and *Romeo and Juliet*, v. iii. 237.

32, 33. *Some . . . hitherward*]Some portions of their force are out already, and are marching against us and no other people. *Parcel* = part *or* portion, *or* item, is very common in and outside of Shakespeare. See *Antony and Cleopatra*, III. xiii. 32, and the note there in this edition; and compare Earle, *Micro-cosmographie*, "A Scepticke in Religion" (ed. Arber, p. 68): "He puts his foot into Heresies tenderly . . . yet he beares away some *parcell* of each, and you may sooner picke all Religions out of him then one."

34-36. *If . . . more*] Aufidius thus alludes to the personal rivalry between himself and Coriolanus, and the hint of the chances of its issue adds to the solemnity of the leave-taking.

SCENE III.—*Rome. A Room in* MARCIUS'S *House.*

Enter VOLUMNIA *and* VIRGILIA, *mother and wife to* MARCIUS. *They set them down on two low stools and sew.*

Vol. I pray you, daughter, sing; or express yourself in a more comfortable sort. If my son were my husband, I should freelier rejoice in that absence wherein he won honour than in the embracements of his bed where he would show most love. When yet he was but tender-bodied and the only son of my womb, when youth with comeliness plucked all gaze his way, when for a day of kings' entreaties a mother should not sell him an hour from her beholding, I, considering how honour would become such a person, that it was no better than picture-like to hang by the wall, if renown made it not stir, was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak. I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child than now in first seeing he had proved himself a man.

Scene III.

Rome] Rowe; *A Room . . .*] Capell.

Scene III.

7. *when . . . way*] Compare *The Winter's Tale*, IV. iv. 385: "were I the fairest youth That ever made eye swerve"; and *Sonnet* v. 2: "The lovely gaze where every eye doth dwell."

10. *such a person*] *i.e.* an outward appearance so comely.

11. *picture-like . . . wall*] We might compare *Hamlet*, IV. v. 86:—

"judgement,
Without the which we are pictures or mere beasts."

12. *if . . . stir*] if the desire for renown did not drive it (so noble a person) into action.

13. *like*] likely, as often.

13, 14. *To a cruel war*, etc.] That against the Latins, who assisted Tarquin the Proud. See North, *Extracts*, p. xxviii *ante*. The expression is found in North's Plutarch, "Comparison between Alcibiades and Coriolanus," ed. 1595, p. 258: "And hereby it appeared he was entred into this *cruell warre*."

14, 15. *from . . . oak*] See also II. i. 123 *post*, and North, *Extracts*, *ante*, p. xxix, where the original (see ed. 1595, p. 236) gives an interesting account of the origin of the custom as follows: "This was either because the lawe did this honour to the oke, in favour of the Arcadians, who by the oracle of Apollo were in olde time called the eaters of akornes: or else because the souldiers mighte easily in every place come by oken boughes: or lastly, because they thought it very necessarie to give him that had saved a citizen's life, a crowne of this tree to honour him, being properly dedicated unto Jupiter, the patron and protector of their citties, and thought amongst other wilde trees to bring forth a profitable frute, and of plantes to be the strongest."

Vir. But had he died in the business, madam ; how then ?
Vol. Then his good report should have been my son ; I
therein would have found issue. Hear me profess
sincerely : had I a dozen sons, each in my love alike,
and none less dear than thine and my good Marcius,
I had rather had eleven die nobly for their country
than one voluptuously surfeit out of action.

Enter a Gentlewoman.

Gent. Madam, the Lady Valeria is come to visit you.
Vir. Beseech you, give me leave to retire myself.
Vol. Indeed, you shall not.
Methinks I hear hither your husband's drum,
See him pluck Aufidius down by the hair,
As children from a bear, the Volsces shunning him :
Methinks I see him stamp thus, and call thus :
" Come on, you cowards ! you were got in fear,
Though you were born in Rome." His bloody brow
With his mail'd hand then wiping, forth he goes,
Like to a harvest-man that 's task'd to mow
Or all or lose his hire.
Vir. His bloody brow ! O Jupiter, no blood.
Vol. Away, you fool ! it more becomes a man
Than gilt his trophy : the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead when it spit forth blood

36. *that 's*] *thats* F 2 ; *that* F.

27. *retire myself*] Compare *Richard II.* IV. i. 96, 97 :—
" And toil'd with works of war *retir'd himself*
To Italy."

29. *hither*] Verbs of motion are often omitted before *hither*, *forth*, etc. See Abbott, *Shakes. Gram.*, § 40 ; and compare Beaumont and Fletcher, *Beggars Bush*, IV. iii. at end : " Oh these bak'd meats, Me thinks I smell them *hither*."

33. *got*] begotten.

36. *task'd*] given the task, commanded. Compare *The Tempest*, I. ii. 192 :—
" to thy strong bidding *task*
Ariel and all his quality " ;
and *Sonnet* LXXII. 1 ; etc.

40. *Than . . . trophy*] Than gilding sets off his monument. *Trophy*, literally a memorial of the enemy's (enforced) turning, defeat, here apparently signifies the memorial raised above a warrior's tomb, as in *Hamlet* IV. v. 214 : " No trophy, sword, nor hatchment o'er his bones." *Gilt* is used by Shakespeare in the ordinary sense, as here, of gilding, fine show, often metaphorically applied ; and in one passage (quibblingly), in the sense of money, see *Henry V.* II. *Chorus*, 26. In the sense " gilding," there is an older instance in North's Plutarch, *Life of Nicias*, see ed. 1612, p. 541 : " There yet remaine monuments of his consecrating unto the goddes : as the image of Pallas in the castel of Athens, the *gilt* being worne off."

At Grecian sword, contemning. Tell Valeria
We are fit to bid her welcome. [*Exit Gentlewoman.*
Vir. Heavens bless my lord from fell Aufidius!
Vol. He 'll beat Aufidius' head below his knee,
And tread upon his neck.

Enter VALERIA *with an Usher and a Gentlewoman.*

Val. My ladies both, good day to you.
Vol. Sweet madam.
Vir. I am glad to see your ladyship.
Val. How do you both? you are manifest housekeepers. What are you sewing here? A fine spot, in good faith. How does your little son?
Vir. I thank your ladyship; well, good madam.
Vol. He had rather see the swords and hear a drum, than look upon his schoolmaster.

43. *At . . . sword, contemning. Tell*] Leo (but without comma); *At . . . swords, contemning. Tell* Collier conj. and MS; *At . . . swordes Contending: tell* F 2; *At . . . swords' contending.—Tell* Capell and many edd; *At . . . sword. Contenning, tell* F.

43. *At . . . contemning*] See Critical Notes, above, for the folio readings. The text, as emended, gives the notion of scorn in Hector's wounded brow, and even in the spirting of its blood when drawn by a Grecian sword.

44. *fit*] ready, prepared; or, in the ordinary sense, aimed at Virgilia, who wished to avoid her visitor. Compare *Hamlet*, v. ii. 229: "If your mind dislike anything, obey it: I will forestal their repair hither, and say you are not *fit*."

47. *Usher*] One whose duty it is to introduce strangers, and walk before persons of high rank: see II. i. 155 *post*, also *Antony and Cleopatra*, III. vi. 44:—

"the wife of Antony
Should have an army for an *usher*."

51. *housekeepers*] stay-at-homes. The *New Eng. Dict.* exemplifies this sense, but places the passage in the text under the ordinary sense of house-keeper, "A woman engaged in housekeeping and domestic occupations." It may be that Valeria alludes to their industry in this way.

52. *A fine spot*] A fine pattern in embroidery. Of *spot* in this exact sense Professor Dowden kindly furnished the following instance: William Teril, *A Piece of Friar Bacon's Brazen-head's Prophecie*, 1604, lines 409, 410:—

"Now Sempsters few are taught
The fine stich in their *spots*."

Compare *Othello*, III. iii. 434-435:—

"Have you not sometimes seen a handkerchief,
Spotted with strawberries in your wife's hand?"

and Hakluyt's *Voyages*, ed. MacLehose, iii. 418, *Of the Russian Manners*, 1588: "In Sommer they go often with kerchieffes of white lawne or cambricke, fastned under the chinne, with two long tasels pendent. The kerchiefe *spotted* and set thicke with rich pearle". Compare also the expression "spot-stich." "In crochet-work, a stitch by means of which raised rounded figures are produced at equal intervals, forming a kind of pattern" (*Century Dict.*, quoted by Verity in illustration of the text). Steevens noticed the slang expression, "a fine *spot* of work."

55. *see the swords*] The Collier MS. would strike out *the*. It is not impossible that "the swords" here may mean the soldiers. Sword is used for sworder, soldier in *King Lear*, v. iii. 32:—

"to be tender-minded
Does not become a *sword*."

Val. O' my word, the father's son; I 'll swear 'tis a very pretty boy. O' my troth, I looked upon him o' Wensday half an hour together: has such a confirmed countenance. I saw him run after a gilded butterfly; and when he caught it, he let it go again; and after it again; and over and over he comes, and up again; catched it again: or whether his fall enraged him, or how 'twas, he did so set his teeth and tear it; O, I warrant how he mammocked it!

Vol. One on 's father's moods.

57, 58. *O'*] Theobald; *A.* F. 58. *o'*] Rowe (ed. 2); *a* F. 59. *Wensday*] F; *Wednesday* F 3. *has*] *ha's* F; *h'as* F 4; *he has* Steevens (1773).

58, 59. *o' Wensday*] a common spelling. See *Othello*, III. iii. 61, "*Wensday* morn," and Jonson, *The Alchemist*, I. iii. 51: "Yo' were borne upon a *Wensday?*"

59, 60. *a confirmed countenance*] a resolute determined look or aspect. Wright quotes *Much Ado about Nothing*, v. iv. 17: "Which I will do with *confirm'd* countenance"; and also II. i. 395, of the same play, "*confirmed* honesty."

60, 61. *a gilded butterfly*] We find this expression in *King Lear*, v. iii. 13: "tell old tales, and laugh At *gilded butterflies*." Compare "green and *gilded* snake," *As You Like It*, IV. iii. 109; "*gilded* newt," *Timon of Athens*, IV. iii. 182; "*gilded* fly," *King Lear*, IV. vi. 114.

61-63. *and when . . . again*:] Mr. Charles Crawford supplies the following interesting parallel from Lord Bacon, *Letter to Fulk Grevil*, 1595: "I have been like a piece of stuff bespoken in a shop: and if her majesty will not take me, it may be the selling by parcels will be more gainful. For to be as I told you, like a child following a bird, which when he is nearest, flieth away, and lighteth a little before, and then the child after it again, and so in infinitum, I am weary of it."

62. *over and over he comes*] not apparently meaning repeated falls, but one, of the head over heels description.

63. *catched*] Shakespeare generally uses the strong preterite "caught," but a few times, as here, the weak. Compare *Romeo and Juliet*, IV. v. 48: "And cruel death hath *catch'd* it from my sight!" *Love's Labour 's Lost*, v. ii. 69, etc.

64. *set his teeth*] clench them tight. See *Antony and Cleopatra*, III. xiii. 181: "but now I 'll *set my teeth*, And send to darkness all that stop me," and compare "fixed teeth" in *2 Henry VI.* III. ii. 313.

65. *mammocked*] tore in pieces, reduced to mammocks. There is no earlier example of the verb in the *New Eng. Dict.* than this and one remarked many years ago by Mr. Hart, and since cited in the *Century Dict.*: Milton, *Of Reformation* (First Part, *Works*, 1851, III. 17): "The obscene and surfeted Priest scruples not to paw and *mammock* the sacramentall bread." The word is still alive in English dialects, Warwickshire among the rest: see *Eng. Dial. Dict.* The noun was very common: *e.g.* see Skelton, *Colin Clout*, ed. Dyce, I. 336: "Whan *Mammockes* was your meate"; Thomas Heywood, *Dialogue* 4 (Pearson's Heywood, VI. 164):—

> "He shooke me off, as one that did deride me,
> And into *mamocks* and small bits divide me."

66. *on 's father's moods*] of the same sort of passions or furies as his father falls into. For *mood* in this sense, see *The Two Gentleman of Verona*, IV. i. 50-51:—

> "a gentleman
> Who, in my *mood*, I stabb'd unto the heart."

On = "of" is very common in Shakespeare: compare *e.g. King Lear*, I. v. 20: "i' the middle *on 's* face."

Val. Indeed, la, 'tis a noble child.
Vir. A crack, madam.
Val. Come, lay aside your stitchery; I must have you play the idle huswife with me this afternoon.
Vir. No, good madam; I will not out of doors.
Val. Not out of doors!
Vol. She shall, she shall.
Vir. Indeed, no, by your patience; I 'll not over the threshold till my lord return from the wars.
Val. Fie! you confine yourself most unreasonably. Come; you must go visit the good lady that lies in.
Vir. I will wish her speedy strength, and visit her with my prayers; but I cannot go thither.
Vol. Why, I pray you?
Vir. 'Tis not to save labour, nor that I want love.
Val. You would be another Penelope; yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come; I would your cambric were sensible as your finger, that you might leave pricking it for pity. Come, you shall go with us.
Vir. No, good madam, pardon me; indeed I will not forth.

83. *yarn*] F 3; *yearne* F. 84. *Ithaca*] F 3; *Athica* F.

67. *la*] "an exclamation formerly used to introduce or to accompany a conventional phrase or an address, or to call attention to an emphatic statement," *New Eng. Dict.* Sometimes "la you," and sometimes spelled "law." See *The Merry Wives of Windsor*, I. i. 86: "and I thank you always with my heart, *la!* with my heart"; *Twelfth Night*, III. iv. 111, etc.

68. *A crack*] A forward boy. See *2 Henry IV.* III. ii. 34: "I see him break Scogan's head at the court-gate, when a' was *a crack* not thus high"; Chapman, *May Day*, 1611, v. i. (ed. Shepherd, p. 303 (*a*)): "'Tis a notable *crack*" (spoken of a page).

70. *play . . . huswife*] The Countess of Rousillon uses practically the same expression, perhaps proverbial, when she thus addresses Lavache (the Clown) in *All's Well that Ends Well*, II. ii. 62-63:—

"I *play* the noble *huswife* with the time
To entertain 't so merrily with a fool."

In *Romeo and Juliet*, IV. ii. 43, Capulet says: "I 'll *play the huswife* for this once," where *huswife*=huzzy. Compare *Henry V.* v. i. 85: "Doth Fortune *play the huswife* with me now?"

74. *by your patience*] with your good leave. See I. ix. 55 *post.*

78. *speedy strength*] quick recovery.

84. *cambric*] a kind of fine white linen, so called from Cambray in Flanders, where it was originally made.

85. *sensible*] sensitive.

leave] cease: as in IV. i. 1; etc. Very common in Shakespeare, see *1 Henry IV.* v. v. 44: "Let us not *leave* till all our own be won." Compare also Marlowe and Nash, *Dido, Queen of Carthage*, II. i. 35: "Sweete father, *leave* to weepe, this is not he," and North's Plutarch, *Life of Romulus*,

Val. In truth, la, go with me; and I 'll tell you excellent news of your husband.

Vir. O, good madam, there can be none yet.

Val. Verily, I do not jest with you; there came news from him last night.

Vir. Indeed, madam?

Val. In earnest, it 's true; I heard a senator speak it. Thus it is: the Volsces have an army forth; against whom Cominius the general is gone, with one part of our Roman power: your lord and Titus Lartius are set down before their city Corioles; they nothing doubt prevailing and to make it brief wars. This is true, on mine honour; and so, I pray, go with us.

Vir. Give me excuse, good madam; I will obey you in every thing hereafter.

Vol. Let her alone, lady; as she is now, she will but disease our better mirth.

Val. In troth, I think she would. Fare you well then. Come, good sweet lady. Prithee, Virgilia, turn thy solemness out o' door, and go along with us.

Vir. No, at a word, madam; indeed I must not. I wish you much mirth.

Val. Well then, farewell. [*Exeunt Ladies.*

104-110. *Let . . . much mirth*] Prose as Pope; nine lines in Ff. 104. *lady;* . . . *now,*] Pope; *Ladie, . . . now:* F. 108. *o'*] Theobald; *a* F.

ed. 1595, p. 37: "he (Romulus) beganne to grow more strange and stately . . . *leaving* after his old manner to be a curteous and gracious prince."

99. *are set down*] have encamped. See note on I. ii. 28 *ante*.

100. *to . . . brief wars*] to bring the matter to a speedy conclusion. See Holland's *Livy*, p. 337: "The Tuscans spent the first daie in consulting whether they would make short warres of it by hot assaultes, or temporise and," etc.

105. *disease . . . mirth*] mar *or* trouble our mirth, which would flow freer without her presence. Compare *Jacob and Esau*, I. i. (Hazlitt's *Dodsley*, ii. 191):—

"Except that we *disease* our tent and neighbours all
With rising over early each day when ye call."

109. *at a word*] once for all. See *Much Ado about Nothing*, II. i. 125:—

"*Ursula* . . . you are he.
Antonio. At a word, I am not."

It is the French "En un mot": see Sherwood, *English-French Dict.*, 1632, "At a word, in a word: En un mot."

SCENE IV.—*Before Corioles.*

Enter MARCIUS, TITUS LARTIUS, *with drum and colours, with Captains, and Soldiers, as before the city Corioles. To them a Messenger.*

Mar. Yonder comes news: a wager they have met.
Lart. My horse to yours, no.
Mar. 'Tis done.
Lart. Agreed.
Mar. Say, has our general met the enemy?
Mess. They lie in view, but have not spoke as yet.
Lart. So the good horse is mine.
Mar. I 'll buy him of you.
Lart. No, I 'll nor sell nor give him: lend you him I will
For half a hundred years. Summon the town.
Mar. How far off lie these armies?
Mess. Within this mile and half.
Mar. Then shall we hear their 'larum, and they ours.
Now, Mars, I prithee, make us quick in work,
That we with smoking swords may march from hence,
To help our fielded friends! Come, blow thy blast.

They sound a parley. Enter two Senators with others, on the walls of Corioles.

Tullus Aufidius, is he within your walls?

Scene IV.

Before . . .] *Trenches before Corioli.* Capell. 1. *Yonder . . . met*] As Pope; two lines in Ff.

Scene IV.

1. *they have met*] they have come to an encounter. For an instance of *meet* in this sense (not uncommon in Shakespeare), see *1 Henry IV.* IV. iv. 12-13:—

"The King with mighty and quick-raised power
Meets with Lord Harry."

4. *but . . . yet*] but have not as yet encountered. Compare *Antony and Cleopatra*, II. ii. 167: "Would we had *spoke* together!" and *ibid.* II. vi. 25:—

"Thou canst not fear us, Pompey, with thy sails;
We 'll *speak* with thee at sea."

7. *Summon the town*] *i.e.* by trumpet. Compare *King John*, II. i. 198:—

"Some trumpet summon hither to the walls
These men of Angiers."

8. *Within this mile and half*] Steevens wishes to omit the words "and half," which he says 'disturb the metre and contradict ''Tis not a mile'" (I. vi. 16 *post*); but Shakespeare was very careless on such points.

9. *'larum*] sound or call to arms. Compare "alarum," II. ii. 76 *post*, and *The Taming of the Shrew*, I. ii. 207:—

"Have I not in a pitched battle heard
Loud *'larums*, neighing steeds, and trumpets' clang?"

12. *fielded*] fighting in open field, in

First Sen. No, nor a man that fears you less than he,
That 's lesser than a little. [*Drum afar off.*
Hark! our drums
Are bringing forth our youth: we 'll break our walls,
Rather than they shall pound us up: our gates,
Which yet seem shut, we have but pinn'd with rushes;
They 'll open of themselves. Hark you, far off!
[*Alarum afar off.*
There is Aufidius: list, what work he makes
Amongst your cloven army.
Mar. O, they are at it.
Lart. Their noise be our instruction. Ladders, ho!

Enter the Army of the Volsces.

14. *that fears you less*] *but . . . less* Johnson conj; *that . . . more* Johnson and Capell conj. 19. *off!*] Dyce; *off* F.

contrast with those before the walls of the city.

12. *blow thy blast*] addressed to the trumpeter.

14, 15. *No . . . little*] Though the meaning is strained a little here, the old text is probably right, and neither the change proposed by Johnson, nor that by Johnson and Capell is necessary; for, as Malone writes, "Our author always entangles himself when he uses 'less' or 'more.'"

15. *drums*] drummers. Compare *All 's Well that Ends Well*, v. iii. 253, "He 's a good drum," and see the note on *swords*, I. iii. 55 *ante*.

16. *we 'll break our walls*] There is a possible, but not very probable, alternative to the ordinary sense here. "Break" may be used in the sense of break cover, escape from, issue out of, which, perhaps, also occurs in *Timon of Athens*, IV. iii. 354: "How has the ass broke the wall, that thou art out of the city?" *The New Eng. Dict.* gives an instance of "break" in the sense of to break cover, from *The Returne from Pernassus*, II. 5 [ed. Macray, p. 108]: "the Buck *broke* gallantly." See also the examples of to break prison or jail, *e.g.* 1674, J [Brian], *Harv. Home*, viii. 52: "Who is himself; and *breaks* the jayl, must die."

17. *pound us up*] confine us as in a pinfold or pound. Compare Drayton, *The Legend of Matilda*, Spenser Society, *Poems*, pt. ii. p. 460: "Little it bootes in walles my selfe to *pen*."

18. *we . . . rushes*] *i.e.* we have only loosely secured. A rush, in Shakespeare, is the emblem of weakness, as in I. i. 180 *ante*: "And hews down oaks with *rushes*." See also *Othello*, v. ii. 270:—

"Man but a *rush* against Othello's breast
And he retires,"

and *King John*, IV. iii. 129, 130; etc.

21. *cloven*] routed, having its ranks broken. Compare the sense of "piercing" in I. v. 11 *post*: "piercing our Romans."

22. *Their . . . instruction*] Schmidt explains instruction here as information, citing *Antony and Cleopatra*, v. i. 54, but Lartius's words signify: Let the sound of their activity teach us to play our own part without delay. Nor is the usual sense of instruction necessarily absent from the passage adduced from *Antony and Cleopatra*: "The queen . . . Of thy intents desires *instruction*, That she preparedly may frame herself To the way she 's forced to."

Mar. They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof than shields. Advance, brave Titus:
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. Come on, my fellows:
He that retires, I 'll take him for a Volsce,
And he shall feel mine edge.

Alarum. The Romans are beat back to their trenches. [*Re-*] *Enter* MARCIUS, *cursing.*

Mar. All the contagion of the south light on you,
You shames of Rome! you herd of—Biles and plagues
Plaster you o'er, that you may be abhorr'd
Farther than seen, and one infect another

31. *of—Biles*] *of—Boils* Johnson; *of Byles* F; *of Biles* F 3.

23. *forth their city*] *forth* as a preposition is not very common in Shakespeare. See *A Midsummer Night's Dream*, I. i. 164: "Steal *forth* thy father's house to-morrow night"; and Abbott, *Shakes. Gram.*, § 156.

25. *more proof*] more impenetrable, more stout. Compare *Cymbeline*, v. v. 5: "targes of *proof*," *i.e.* "shields of proof (tested and proved impenetrable)," Dowden, note on the passage in this series. See also *Venus and Adonis*, 626: "His brawny sides . . . Are better *proof* than thy spear's point can enter."

26. *much . . . thoughts*] much more than we should have thought possible. Compare *Antony and Cleopatra*, I. ii. 150: "She is cunning past man's *thought*," and *ibid.* III. vi. 86, 87:—

"You are abused
Beyond the mark of *thought*."

27. *Which . . . wrath*] This effect of wrath occurs in *Huon of Burdeux*, by John Bourchier, Lord Berners, printed *circa* 1534 (cap. XCIX. E.E.T. Soc., Part II, p. 320): "whan themperour herde the knyght he swet for displeasure."

29. *edge*] like "edge o' the sword" (*Macbeth* IV. i. 151), rhetorically used for the sword. See V. vi. 111 *post*: "Cut me to pieces Volsces . . . Stain all your *edges* on me."

30. *the south*] The south is described nearly always in Shakespeare, not only as a wet, but also as a pestilential quarter. See II. iii. 31-34 *post*; also *2 Henry IV.* II. iv. 392: "the *south* (*i.e.* the south wind) Borne with black vapour"; and perhaps *Troilus and Cressida*, v. i. 21 ("the rotten diseases of the *south*"). See, however, Mr. Deighton's note to the passage in his edition of that play in this series. Compare, also, Golding's Ovid, *Metamorphoses*, Book I. line 75:—

"And unto Auster doth belong the coast of all the South,
Who beareth shoures and rotten mists, continuall in his mouth."

31. *Biles*] This old form is most likely the word Shakespeare wrote. It is found in his day and long after; and with *bule*, etc., was a Middle English form. See *Piers the Plowman*, B, *Passus* xx. 83: "*Byles*, and bocches and brennyng agues." In the C version, the word is *Bules*. See also the quotation from Reginald Scot in note on Act II. i. 1 *post*.

Against the wind a mile! You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and hell!
All hurt behind; backs red, and faces pale
With flight and agued fear! Mend and charge home,
Or, by the fires of heaven, I 'll leave the foe
And make my wars on you; look to 't: come on;
If you 'll stand fast, we 'll beat them to their wives,
As they us to our trenches follows.

Another alarum. The fight is renewed. The Volsces retire into Corioles, and MARCIUS *follows them to the gates.*

So, now the gates are ope: now prove good seconds:

42. *follows*] *followes* F; *followed* F 2. 43. *Another . . . gates*] *Another Alarum, and Martius . . . gates, and is shut in.* Ff.

34. *Against . . . mile*] A mile away and when a wind is blowing back the infection. Compare *All's Well that Ends Well*, v. ii. 10-15: "Prithee, allow the wind. . . . Prithee, get thee further."

37. *All hurt behind*] This disgrace to a soldier is well illustrated in North's Plutarch, 1579, *Life of Pelopidas*, ed. 1595, p. 315. After speaking of the influence of love between friends on courage in battle, Plutarch appeals to its force even in absence, and goes on: "As appeareth by the example of him, that being striken down to the ground, his enemie lifting up his sworde to kill him, he prayed him he would give him his deaths wound before, least his friend that loved him, seeing a wound on his backe, should be ashamed of him." See also *Macbeth*, v. vii. 46, "*Siward.* Had he [my son] his hurts before? *Ross.* Ay, on the front. *Siw.* Why then, God's soldier be he!" etc.

38. *agued fear*] fear which operates as an ague fit. Compare *Richard II.* III. ii. 190: "This ague-fit of fear is overblown."

Mend] Schmidt explains "do better than before": more probably (though in perhaps needlessly close interpretation) "Mend" applies to spirit (= Improve your fear with valour), as "charge home" applies to action.

charge home] charge into the very heart of your enemies' ranks: compare the sense of *home* in II. ii. 103 ("I cannot speak him *home*"); III. iii. 1 ("charge him *home*"); IV. ii. 48 ("You have told them *home*") *post.*

39. *fires of heaven*] The stars were supposed to be fire. See *Hamlet*, II. ii. 116: "Doubt thou the stars are fire"; *King Lear*, III. vii. 61: "the stelled fires." Mr. Crawford contributes the following note: "Bacon in his *Silvæ Silvarum*, Century I, No. 31, and elsewhere, holds with the Stoics that 'the celestial bodies, most of them, are true fires or flames; that in heaven fire exists in its true place, removed from the assault of any contrary body, constant, sustained by itself and things like itself.'" See also v. iv. 46 and note *post.*

41. *we 'll . . . wives*] in contempt: compare *Antony and Cleopatra*, IV. vii. 5, 6:—

"we had droven them home
With clouts about their heads,"

and *ibid.* line 9: "We 'll beat 'em into bench-holes."

42. *follows*] As the Romans were hardly yet rallied or standing fast, there is no reason why the verb should be put in the past with Ff 2-4. The form *follows* instead of *follow* (Collier, ed. 1) represents the common plural in -s.

'Tis for the followers fortune widens them,
Not for the fliers: mark me, and do the like.

[*He*] *enter*[*s*] *the gates.*

First Sol. Foolhardiness! not I.

Second Sol. Nor I.

[*Marcius is shut in.*

Third Sol. See, they have shut him in.

[*Alarum continues.*

All. To the pot, I warrant him.

46. *Marcius . . . in*] Dyce. 47. *Third Sol.*] Keightley; *1 Sol.* F.

44. *followers*] pursuers. Robert Henryson writes (*The Fables of Esope*, "The Wolf and the Wedder," line 122): "Ane flear (flier) gettis ane *follower* commounlie"; but the word is used in this exact sense in the *Life of Coriolanus*. See North, *Extracts*, p. xxxiii *ante*: "crying out to them, that fortune had opened the gates of the cittie more for the *followers*, then the flyers."

47. *To the pot*] a very common expression, meaning "to sure and rapid destruction." In *Notes on English Etymology*, 1901, Professor Skeat says: "I have [hitherto] adopted Mr. Wright's note to Coriolanus, I. iv. 47, to the effect that 'the figure is taken from the melting-pot.' I now believe that the figure was taken from the much more common *cooking-pot*. Whoever looks at the word *pot* in Littré will see how many F. phrases refer to the cooking-pot, and Dr. Schmidt, in his Shakespeare Lexicon, seems to take the same view; for he quotes the G. parallel phrase which Flügel gives as '*in die Pfanne hauen*, to put to the sword,' *lit.* to heave into the pan. The reference is here to the shredding of vegetables before they are thrown into the pot to be cooked. I venture to think this expression is far more graphic, when we thus refer it, in the natural way, to the ordinary cooking-pot." See the book for Dr. Skeat's examples. The majority of the following seem to confirm his deduction: *New Custom*, 1573, Hazlitt's *Dodsley*, III. 35:—

"*Avarice.* Ha, ha, ha; no, nor father and mother, if there were ought to be got,
Thou mightest swear, if I could, I would bring them *to the pot*";

Jack Straw, 1593, *ibid.* v. 387: "Let him take heed he brings a wise answer to our worships, or else his pledges goes *to the pot*"; Porter, *The Two Angry Women of Abington*, *ibid.* VII. 302: "take heed, as soon goes the young sheep *to the pot* as the old"; Golding's Ovid, *Metamorphoses*, 1565-1567, xiv. 249 (Danter's 1593 ed., sig. A 23):—

"I trembling like an aspen-leafe stood pale and bloodless quite.
And in beholding how he fed and belked vp againe
His bloody vitels at his mouth, and vttred vp amaine
The clotted gobbets mixt with wine, I thus surmisd: like lot
Hangs ouer my head now, and I must also *go to pot*";

The Posies of George Gascoigne, Esquire, 1575, *The fruites of Warre*, stanza 41:—

"I list not write (for it becomes me not)
The secret wrath which God doth kindle oft,
To see the sucklings put *unto the pot*
To heare their giltlesse blood send cries aloft," etc.;

Peele, *Edward I.* v. 5 (ed. Bullen, I. 129), quoted by Staunton:—

"we will admit no pause,
For goes this wretch, this traitor, *to the pot*."

[*Re-*]*Enter* TITUS LARTIUS.

Lart. What is become of Marcius?
All. Slain, sir, doubtless.
First Sol. Following the fliers at the very heels,
With them he enters; who, upon the sudden,
Clapp'd-to their gates; he is himself alone,
To answer all the city.
Lart. O noble fellow!
Who sensibly outdares his senseless sword,
And, when it bows, stand'st up. Thou art left, Marcius:
A carbuncle entire, as big as thou art,
Were not so rich a jewel. Thou wast a soldier

54. *stand'st*] F; *stands* Rowe.

49. *Following . . . heels*] Compare *Henry V.* IV. vii. 179: "*Follow* Fluellen closely at the *heels*"; also *Julius Cæsar*, II. iv. 34.

50. *upon the sudden*] suddenly. This expression is used by Shakespeare about seven times. See it again in this play, II. i. 217; and in *Antony and Cleopatra* (I. ii. 86, and v. ii. 347). He uses "upon a sudden" *The (Merry Wives of Windsor*, IV. iv. 51); "on such a sudden" (*As You Like It*, I. iii. 27); "of a sudden" (*The Taming of the Shrew*, I. i. 152); and "on a sudden" occurs in *Henry VIII.* III. ii. 114.

51. *Clapp'd-to*] Compare *1 Henry IV.* II. iv. 305: "Hostess, *clap to* the doors."

he . . . alone] *he is quite alone.* This expression is an old one. See Hawes, *The Pastime of Pleasure*, Cap. 33, Southey's *British Poets*, p. 116 (*a*): "To and fro he walk'd *himselfe all alone*"; North's Plutarch, 1579, *Life of Timoleon*, ed. 1595, p. 287: "For they willed Timoleon that he should goe *himselfe alone* (if he thought good) unto Icetes"; St. John, VI. 15: "he departed again unto a mountain *himself alone.*"

52. *answer*] sustain the attack of, encounter: see I. ii. 19 *ante;* and also *King Lear*, III. iv. 106: "*to answer* with thy uncovered body this extremity of the skies." Dr. Dowden, in his note to *Hamlet*, v. ii. 173, in this series, gives an example from *The Paston Letters* [ed. Gairdner, 1874, II. 317-318]: "And the same Sunday my lord the bastard took upon hym to *answere* xxiiij knyts and gentylmen with in viii dayes at jostys of pese; and when that they were *answeryd*, they xxiiij and hymselve schold torney with othyr xxv," etc.

53, 54. *Who . . . sword, . . . And when . . . up.*] Who, though human and subject to feeling, shows himself more careless of it than does his senseless sword, which sometimes bows, he never. Steevens quotes the following passage from Sidney's *Arcadia* (ed. 1633, p. 293), which he thinks may have suggested the idea to Shakespeare: "Their very armour by piecemeale fell away from them; and yet their flesh abode the wounds constantly, as though it were less sensible of smart than the senselesse armour," etc.

54, 55. *Thou . . . entire*] Malone compares *Othello*, v. II. 144-146:—

"If heaven had made me such another woman,
Of one entire and perfect chrysolite,
I 'd not have ta'en it for her,"

and it does not seem to have been noticed that Malone, apparently quoting from memory, has made considerable changes in the passage.

Even to Cato's wish, not fierce and terrible
Only in strokes; but, with thy grim looks and
The thunder-like percussion of thy sounds,
Thou mad'st thine enemies shake, as if the world
Were feverous and did tremble.

[*Re-*]*Enter* MARCIUS, *bleeding, assaulted by the enemy.*

First Sol. Look sir!
Lart. O! 'tis Marcius:
Let 's fetch him off, or make remain alike.
[*They fight, and all enter the city.*

SCENE V.—*Corioles. A Street.*

Enter certain Romans, with spoils.

First Rom. This will I carry to Rome.
Second Rom. And I this.

57. *Cato's*] Theobald (from Plutarch); *Calues* F.

Scene v.

Corioles . . .] *Within the Town. A Street.* Capell.

57. *Cato's*] So Theobald for Ff, *Calues*. Monck Mason imagined that Shakespeare purposely put the wish he quotes "into the mouth of a certain Calvus, who might have lived at any time," for the sake of correct chronology, but Shakespeare, who makes Hector quote Aristotle, would not have minded making this sort of anachronism. He falls into it in adapting from North's Plutarch (see *Extracts, ante*, p. xxxiii): "For he was even such another, as Cato would have a souldier and a captaine to be," etc. In the *Life of Marcus Cato* in the same book, ed. 1595, p. 370, we read: "So when he (Cato) came to fight, he would strike lustely, and never sturre foote nor give back, and would looke cruelly upon his enemy, and threaten him with a fearfull and terrible voice, which he used himself, and wisely taught other also to use the like: for such countenances, sayed he, many times do feare the enemies more, then the sword yee offer them." The fierce look of the attacking soldier is referred to in *Henry V.* III. i. 9: "Then lend the eye a terrible aspect," etc.; and to his power of shouting to frighten his foe, Coriolanus refers, III. ii. 112-114 *post*: "my throat of war be turn'd, Which quired with my drum, into a pipe," etc.

60, 61. *as . . . tremble*] We find in *Macbeth*, II. iii. 66: "some say, the earth Was *feverous*, and did shake."

62. *fetch him off*] rescue him; as in *All 's Well that Ends Well*, III. vi. 20: "*Bertram.* I would I knew in what particular action to try him. *First Lord.* None better than to let him *fetch off* his drum, which you hear him so confidently undertake to do."

make . . . alike] stay there as he stays, share his fate. The *New Eng. Dict.* does not give the present passage, but cites *Macbeth*, IV. iii. 148: "since my here-*remain* in England"; also Henry the Minstrel, *Wallace*, circa 1470, IX. 615:—

"Laynrik was tayn with yong Thomas off Thorn;
So Lundy thair mycht *mak* no langar *remayn*."

Third Rom. A murrain on 't! I took this for silver.

[*Exeunt.*

[*Alarum continues still afar off.*

Enter MARCIUS *and* TITUS [LARTIUS] *with a trumpet.*

Mar. See here these movers that do prize their hours
At a crack'd drachm! Cushions, leaden spoons
Irons of a doit, doublets that hangmen would
Bury with those that wore them, these base slaves,
Ere yet the fight be done, pack up. Down with them!

3. [*exeunt.* Ff; *om.* Theobald]. 4. *hours*] *honours* Rowe (ed. 2). 5. *drachm*] F 3; *Drachme* F; *drachma* Singer (ed. 2), and many edd.

Scene v.

3. *A murrain on't*] Compare *The Tempest*, III. ii. 88: "*A murrain on* your monster"; and *Troilus and Cressida*, II. i. 20: "*a red murrain o'* thy jade's tricks!" also C. Tourneur, *The Revenger's Tragedy*, III. vi. (ed. Collins, II. 98): "*A murren* meete 'em!" B. Barnes, *The Devil's Charter*, v. i. (ed. McKerrow, p. 75): "And take *a murren* with thee so fare-well." The word (Mid. Eng. *moreine*, which can be traced to Old French *morine*, the carcass of a beast) meant, as now, a disease of cattle, but extended its sense to plague in general. In Golding's Ovid, VII. 786, ed. Rouse, p. 152, it occurs in the sense of plague among men:—

"In fine, so far outragiously this helplesse *murren* raues,
There was not wood inough for fire, nor ground inough for graues."

this for silver] this leaden spoon: see line 5.

with a trumpet] preceded by, or in the company of, a trumpeter. See *3 Henry VI.* v. i. 16: "Go, *trumpet*, to the walls, and sound a parle"; *King Lear*, v. iii. (stage direction before line 118): "Enter Edgar . . . armed, with *a trumpet* before him."

4. *movers*] shirkers, cowards who will not stand firm. Compare *Romeo and Juliet*, I. i. 11: "To *move* is to stir; to be valiant is to stand."

prize their hours] value their time. So the old text, but it is not improbable that Rowe may be right in reading "honours."

5. *drachm*] a drachma, a small silver coin in general use among the ancient Greeks; it consisted of six obols. Its average value was about 9¾d. See *Julius Cæsar*, III. ii. 247, and IV. iii. 73: "drop my blood for *drachmas*." It is found in North's Plutarch, and this no doubt led Shakespeare to make it in use at Rome.

6. *of a doit*] worth a *doit*, *i.e.* a small Dutch copper coin, value half a farthing. See IV. iv. 17 *post*, and *The Tempest*, II. ii. 33; also Nash, *Have with you to Saffron Walden*, 1596 (ed. McKerrow, III. 37): "He hath vowed to consume it every doyt." The word is in dialect use to-day for the old Scots penny, or one-twelfth of a penny sterling; and also for a trifle (see *Eng. Dial. Dict.*).

doublets] The modern coat and waistcoat descend from and replace the doublet, which fitted the body closely and was made both with and without sleeves.

6, 7. *that hangman . . . them*] The hangman had as his perquisite the garments of those he hanged. Steevens quotes Whetstone, *Promos and Cassandra*, 1578 [II. v. 2], where the hangman says:—

"Here is nyne and twenty sutes of apparell for my share;
And some, berlady, very good, for so standeth the case
As neyther gentelman nor other lord, Promos sheweth grace.

And hark, what noise the general makes! To him!
There is the man of my soul's hate, Aufidius,
Piercing our Romans: then, valiant Titus, take
Convenient numbers to make good the city,
Whilst I, with those that have the spirit, will haste
To help Cominius.

Lart. Worthy sir, thou bleed'st;
Thy exercise hath been too violent
For a second course of fight.

Mar. Sir, praise me not;
My work hath yet not warm'd me: fare you well:
The blood I drop is rather physical
Than dangerous to me: to Aufidius thus
I will appear, and fight.

19, 20. *Than . . . fight*] As Capell; one line Ff.

But I marvell much poore slaves,
that they are hanged so soone;
. . . . . .
All the better for the hangman, I pardons dreaded sore,
Would cutters save whose clothes are good, I never fear'd the poore."

See also Mr. Hart's note to *Measure for Measure*, IV. ii. 44, in this series.

9. *And . . . makes*] The general, Cominius, is engaged a mile away, and similarly hears the "noise" that Marcius makes: see sc. VI. lines 4-6 and 16 *post*.

11. *Piercing*] Breaking through.

12. *make good*] hold, keep secure from attack. Dr. Aldis Wright quotes *Cymbeline*, V. iii. 19-23: "He, with two striplings . . . *Made good* the passage." It is a technical military expression.

16. *second course*] Mr. Deighton sees an allusion to the second or principal course of viands at dinner, explaining "as though fighting were a feast to him," and quoting, I. ix. 10-11:—

"Yet cam'st thou to a morsel of this feast,
Having fully din'd before,"

and *Macbeth*, II. ii. 39: "great nature's *second course*," but it more probably means bout, encounter of fight: see *The Tragedy of Hoffman*, 1631, Act II. *ad init:* "Well, ile trie *one course* with thee at the halfe pike," etc. The *New Eng. Dict.* gives *Course:* The rush together of two combatants in battle or tournament; charge, onset; a passage at arms, bout, encounter. In *King Lear*, III. vii. 54, Gloucester says: "I am tied to the stake, and I must stand *the course*," *i.e.* I must endure a second relay of dogs set upon me. See note to the passage (III. vii. 57) in the edition in this series.

praise me not] *praise* is possibly here, as in *Twelfth Night*, I. v. 268 = estimate; do not thus estimate my powers, do not set yourself as a judge of what I can do. In the passage in *Twelfth Night*, Olivia says: "I will give out divers schedules of my beauty: . . . Were you sent hither to praise me?"

18. *drop*] So in *Julius Cæsar*, IV. iii. 73, "*drop* my blood for drachmas"; *Henry V.* I. ii. 19:—

"For God doth know how many now in health
Shall *drop* their blood in approbation
Of what your reverence shall incite us to."

physical] health-giving, salutary, medicinal, as in *Julius Cæsar*, II. i. 261: "Is Brutus sick? and is it *physical* To walk unbraced and suck up the humours Of the dank morning?" Mr. Hart supplies an illustration from Ben Jonson, *News from the New World Discovered in the Moon* (*Works*, ed. Gifford and Cunningham, III. 138*a*), "And they have their New Wells too, and *physical* waters, I hope, to visit all

Lart. Now the fair goddess, Fortune,
Fall deep in love with thee; and her great charms
Misguide thy opposers' swords! Bold gentleman,
Prosperity be thy page!
Mar. Thy friend no less
Than those she placeth highest! So, farewell.
Lart. Thou worthiest Marcius! [*Exit Marcius.*
Go, sound thy trumpet in the market-place;
Call thither all the officers o' the town,
Where they shall know our mind. Away! [*Exeunt.*

SCENE VI.—*Near the Camp of* COMINIUS.

Enter COMINIUS, *as it were in retire, with soldiers.*

Com. Breathe you, my friends: well fought; we are come off
Like Romans, neither foolish in our stands,
Nor cowardly in retire: believe me, sirs,
We shall be charg'd again. Whiles we have struck,
By interims and conveying gusts we have heard
The charges of our friends. The Roman gods,

22. *swords! Bold gentleman,*] *swords: bold Gentleman!* Rowe; *swords, Bold Gentleman:* Ff. 25. *Exit Marcius*] Capell. 26. *Go, sound*] Theobald (ed. 2); no comma in F. 27. *o' the*] *a' th'* F.

Scene VI.

Near . . .] Capell. 4. *struck*] F 4; *strooke* F. 6. *The*] F; *Ye* Hanmer and most edd.

time of year?" On some of the "physical" values of loss of blood, see Burton, *Anatomy of Melancholy*, part ii. sect. iv. memb. iii., "Chirurgical Remedies," and sect. v. memb. i. subsect. 2, "Blood-letting."

Scene VI.

1. *we are come off*] we quit the fight. The Romans temporarily retire, but this is not necessarily implied in "come off," which can be used by the side which has the advantage. See *King John*, v. v. 4, when Lewis speaks of the English as "In faint Retire," and goes on:—

"O bravely *came we off*,
When with a volley of our needless shot,
After such bloody toil, we bid good night;
And wound our tattering colours clearly up,
Last in the field, and almost lords of it!"

4. *Whiles . . . struck*] As we were fighting. *Whiles* for *while*, as constantly.

5, 6. *By interims . . . friends*] At intervals, borne to us on the wings of the wind, we have heard the noise of our charging comrades. Compare, as a parallel, *Julius Cæsar*, II. iii. 19:—

"I heard a bustling rumour, like a fray,
And the wind brings it from the Capitol."

6. *The Roman gods*] The reading of the folios. See the critical apparatus, *supra*.

Lead their successes as we wish our own,
That both our powers, with smiling fronts encountering,
May give you thankful sacrifice.

Enter a Messenger.

Thy news?

Mess. The citizens of Corioles have issued,
And given to Lartius and to Marcius battle:
I saw our party to their trenches driven,
And then I came away.

Com. Though thou speak'st truth,
Methinks thou speak'st not well. How long is 't since?

Mess. Above an hour, my lord.

Com. 'Tis not a mile; briefly we heard their drums:
How couldst thou in a mile confound an hour,
And bring thy news so late?

Mess. Spies of the Volsces
Held me in chase, that I was forc'd to wheel
Three or four miles about; else had I, sir,
Half an hour since brought my report.

Enter MARCIUS.

Com. Who 's yonder,
That does appear as he were flay'd? O gods!

8. *powers*] forces. As often: compare *Henry V.* III. iii. 46, etc.

fronts] brows, or faces. See *Antony and Cleopatra*, I. i. 6, "a tawny *front*."

9. *thankful sacrifice*] Compare *Antony and Cleopatra*, I. ii. 167: "Why, sir, give the gods *a thankful sacrifice*."

10. *have issued*] have made a sally. In the *Life of Coriolanus*, North's Plutarch, we read, ed. 1612, p. 224: "So the Coriolans making smal account of them that lay in campe before the city, *made* a *sally* out vpon them," etc.

13, 14. *Though . . . well*] Compare *Antony and Cleopatra*, II. v. 85, 86:—

"Though it be honest, it is never good
To bring bad news."

16. *briefly*] but a short time ago. The commoner meanings are soon, shortly, quickly. See *Cymbeline*, v. v. 106; etc.

17. *confound*] waste, spend. See *Antony and Cleopatra*, I. i. 45: "Let 's not *confound* the time with conference harsh"; also *ibid.* I. iv. 28: "but to *confound* such time, That drums him from his sport, . . . —'tis to be chid," etc.

19. *Held me in chase*] So in *Lucrece*, 1736: "Her blood . . . *held it in chase*"; *Sonnet* CXLIII. 5: "Whilst her neglected child *holds her in chase*," etc.

that] so that. *That* for *so that* is very frequent. See, *e.g. Macbeth*, in one speech, I. vii. lines 4, 8, and 25.

He has the stamp of Marcius, and I have
Before-time seen him thus.
Mar. Come I too late?
Com. The shepherd knows not thunder from a tabor
More than I know the sound of Marcius' tongue
From every meaner man.
Mar. Come I too late?
Com. Ay, if you come not in the blood of others,
But mantled in your own.
Mar. O, let me clip ye
In arms as sound as when I woo'd; in heart
As merry as when our nuptial day was done,
And tapers burn'd to bedward.
Com. Flower of warriors,
How is 't with Titus Lartius?
Mar. As with a man busied about decrees:
Condemning some to death, and some to exile;
Ransoming him, or pitying, threat'ning the other;
Holding Corioles in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will.
Com. Where is that slave
Which told me they had beat you to your trenches?
Where is he? Call him hither.

30. *woo'd; in heart*] Thirlby conj.; *woo'd in heart;* F. 32, 33. *Flower . . . Lartius?*] As Pope; one line Ff.

23. *stamp*] the sum of the characteristics impressed on a man by nature, as they distinguish him from other men.

24. *Before-time*] formerly. The *New Eng. Dict.* quotes *Promptorium Parvulorum*, 1440, "Before tyme: *antehac.*"

25. *tabor*] A small drum, used by morris-dancers and other merry-makers. Not a tambourine as sometimes explained: see the print on title-page of *Kemps nine daies VVonder*, 1600 (Camden Soc. Reprint, 1840), apparently representing Kemp "attended on by Thomas Slye my Taberer." See also note on tabourines (war-drums) in *Antony and Cleopatra*, IV. viii. 37, in this series.

28, 29. *Ay, if . . . own. O, . . . clip ye*] See the *Extracts* from North's Plutarch, *ante*, p. xxxiv: "When they sawe him at his first comming, all bloody," and what follows.

29. *mantled*] covered as with a mantle. Compare the use of *sheet* as a verb in *Antony and Cleopatra*, I. iv. 65: "when snow the pasture sheets." Elsewhere Shakespeare uses *mantle* as verb, of the green covering of a stagnant pool, as in *The Tempest*, IV. i. 182; *The Merchant of Venice*, I. i. 89. Ford and Dekker, *The Sun's Darling*, IV. i. 17 (Gifford's Ford, II. 411), have:—

"I have smelt perfumes of roses,
And every flower, with which the fresh-trimm'd earth
Is *mantled* in."

clip] embrace, clasp, as again in IV. v. 111. A very common word.

36. *pitying*] remitting his ransom (Johnson).

Mar. Let him alone;
He did inform the truth: but for our gentlemen,
The common file,—a plague! tribunes for them!
The mouse ne'er shunn'd the cat as they did budge
From rascals worse than they.
Com. But how prevail'd you?
Mar. Will the time serve to tell? I do not think.
Where is the enemy? are you lords o' the field?
If not, why cease you till you are so?
Com. Marcius, we have at disadvantage fought,
And did retire to win our purpose.
Mar. How lies their battle? know you on which side
They have plac'd their men of trust?
Com. As I guess, Marcius,
Their bands i' the vaward are the Antiats,
Of their best trust; o'er them Aufidius,
Their very heart of hope.
Mar. I do beseech you,
By all the battles wherein we have fought,
By the blood we have shed together, by the vows
We have made to endure friends, that you directly
Set me against Aufidius and his Antiats;

47. *o' th'*] *o' th'* F 4; *a' th* F. and many edd. divide after *Marcius*, . . . *did* . . . *purpose*. 48, 50. *If* . . . *purpose*.] As Ff; Capell *Antiates* Pope; *Antients* F. 53. *Antiats*] 57-59. As Pope; four lines in Ff, ending *together*, . . . *made* . . . *set me* . . . *Antiats*.

43. *The common file*] The common herd or pack. Shakespeare uses *file* in this or a less opprobrious collective sense (see II. i. 22 *post*, where the right-hand *file* = the patricians), and also for list or roll (see *Macbeth*, III. i. 95, "the valued *file*"; v. ii. 18, "I have a *file* Of all the gentry"), and in the military sense; see *All's Well that Ends Well*, IV. iii. 303: "he had the honour to be the officer at a place there called Mile-end, to instruct for the doubling of *files*."

44. *budge*] This word did not express flight any more than it does to-day in the common asseveration, "I w'ont budge an inch." Compare *Julius Cæsar*, IV. iii. 44, "Must I *budge?* Must I observe you?" and Wilkins, *The Miseries of Inforst Marriage*, III. (Hazlitt's *Dodsley*, IX. 525): "Boy, keep the wall: I will not *budge* for any man, by these thumbs." See also the noun *budger* I. viii. 5 *post*. But it suits the scornful colloquialism of Marcius.

46. *I do not think*] *so* is similarly omitted after *think* in *Measure for Measure*, I. ii. 24. See Abbott, *Shakes. Gram.*, § 64.

53. *vaward*] the van or vanguard. Compare *Henry V.* IV. iii. 130: "My lord, most humbly on my knee I beg The leading of the *vaward*."

55. *heart of hope*] Malone notes that the same expression is in *Lust's Dominion* [IV. ii., Hazlitt's *Dodsley*, XIV. 151], which he wrongly attributes to Marlowe:—

"Your desperate arm
Hath almost thrust quite through the *heart of hope*."

It is not there, however, applied to a person.

59. *Set me against*] See North, *Extracts*, p. xxxiv *ante*: "Then prayed Martius to be *set* directly *against* them," *i.e.* opposite the Antiates.

And that you not delay the present, but,
Filling the air with swords advanc'd and darts,
We prove this very hour.

Com. Though I could wish
You were conducted to a gentle bath,
And balms applied to you, yet dare I never
Deny your asking: take your choice of those
That best can aid your action.

Mar. Those are they
That most are willing. If any such be here,
As it were sin to doubt, that love this painting
Wherein you see me smear'd; if any fear
Lesser his person than an ill report;
If any think brave death outweighs bad life,
And that his country 's dearer than himself;
Let him, alone, or so many so minded,
Wave thus, to express his disposition,
And follow Marcius.

[*They all shout and wave their swords; take him up in their arms, and cast up their caps.*

O! me alone? Make you a sword of me?
If these shows be not outward, which of you
But is four Volsces? none of you but is
Able to bear against the great Aufidius
A shield as hard as his. A certain number,

70. *Lesser*] F 3; *Lessen* F. *of me?*] Capell; *of me:* F.

76. *O! me alone?*] *Oh me alone,* Ff.

60. *delay the present*] make any delay now.

61. *swords advanc'd*] *i.e.* swords raised.

76. *O! me alone? . . . of me?*] If we accept this punctuation of the line, or at any rate what is important in it, *viz.* Capell's note of interrogation at the end, it would appear that the soldiers' answer to "Wave thus" was to uplift Marcius, leading him to say: "What, you wave *me* only? You make *me* your sword?" There is one objection, perhaps, in the fact that the stage direction is old and shows that the stage practice was to wave swords as well as to shout and take up the leader. Mr. Verity thinks that "alone?" implies "Why not Cominius also?" said in generous deprecation of enthusiasm which excluded the superior officer; but it was not Cominius who was calling for volunteers, nor was he to be associated in the precise action for which they were required. The line in Ff is "Oh me alone, make you a sword of me:" which led to a conjecture (Style, quoted by Cambridge edd.) that it was spoken by the soldiers. This is possible, for Marcius had spoken of "Filling the air with *swords* advanc'd" (line 61), and had said "Let him, *alone*," etc., in line 73. Others, who substantially retain the folio pointing, understand more or less as is vigorously expressed by Prof. Herford (Eversley Shakespeare): "Yes, make me your weapon indeed! Follow me up as strenuously as the hand the sword."

77. *outward*] merely external, insincere.

Though thanks to all, must I select from all: the rest
Shall bear the business in some other fight,
As cause will be obey'd. Please you to march;
And four shall quickly draw out my command,
Which men are best inclin'd.

Com. March on, my fellows: 85
Make good this ostentation, and you shall
Divide in all with us.

[*Exeunt.*

SCENE VII.—*The Gates of Corioles.*

TITUS LARTIUS, *having set a guard upon Corioles, going with drum and trumpet toward* COMINIUS *and* CAIUS MARCIUS, *enters with a Lieutenant, other Soldiers, and a Scout.*

Lart. So; let the ports be guarded: keep your duties,
As I have set them down. If I do send, dispatch
Those centuries to our aid; the rest will serve
For a short holding: if we lose the field,
We cannot keep the town.

Lieu. Fear not our care, sir. 5

Lart. Hence, and shut your gates upon us.
Our guider, come; to the Roman camp conduct us.

[*Exeunt.*

81, 82. As Boswell; Ff divide after *from all.*

Scene VII.

The Gates . . .] . . . Corioli. Capell; *Corioli.* Pope. 6. *upon us*] Capell; *upon 's* F. 7. *Exeunt*] Pope (ed. 2); *Exit* F.

82. *bear the business*] See I. i. 269 *ante.*

83. *As cause . . . obey'd*] As necessity shall demand.

84, 85. *And four . . . inclin'd*] Capell conj. and Hudson reads "And I shall . . .," and many other conjectures have been made to replace *four.* It does not appear why Marcius should not depute this particular number to make his selection of the most forward men. Its employment might be influenced by the indefinite use of *four,* to which Mr. Verity draws attention: on this see the note on *Hamlet,* II. ii. 160, in this series, p. 69

86. *ostentation*] No suspicion is implied as in the modern sense of the word. Compare *Antony and Cleopatra,* III. vi. 52: "the *ostentation* of our love," *i.e.* its open manifestation.

Scene VII.

1. *ports*] gates. Still alive in Scotland: see *Eng. Dial. Dict.* It appears again in V. vi. 6 *post;* also in *Antony and Cleopatra,* IV. iv. 23, *q.v.,* and note in the edition in this series. Mr. Verity notes that Milton uses it in *Paradise Lost,* IV. 778: "And from their ivory port the Cherubim Forth issuing," etc.

3. *centuries*] Here unmistakably companies or divisions, originally of a hundred men. See note on *King Lear,* IV. iv. 6, in favour of the word meaning "sentry" in that passage.

SCENE VIII.—*A Field of Battle between the Roman and the Volscian Camps.*

Alarum as in battle. Enter from opposite sides MARCIUS *and* AUFIDIUS.

Mar. I 'll fight with none but thee; for I do hate thee
Worse than a promise-breaker.
Auf. We hate alike:
Not Afric owns a serpent I abhor
More than thy fame and envy. Fix thy foot.
Mar. Let the first budger die the other's slave,
And the gods doom him after!
Auf. If I fly, Marcius,
Holloa me like a hare.
Mar. Within these three hours, Tullus,
Alone I fought in your Corioles walls,

Scene VIII.

A field . . .] Capell; *The Roman Camp.* Pope. *Enter . . .*] Capell; *Enter Martius and Auffidius at seueral doores.* Ff. 6, 7. *If . . . hare*] As Theobald; one line in Ff. 7. *Holloa*] Most modern edd; *hollow* F; *Halloo* Warburton.

Scene VIII.

3. *Not . . . serpent*] The reason why Africa (Lybya) so teemed with serpents is given in Golding's Ovid, *Metam.*, IV. lines 756-763 (Danter's 1593 ed., sig. H 4):—

"And Persey bearing in his hand the monster Gorgons head, . . .
Doth beat the aire with wauing wings. And as he over-flew
The Lybicke sandes the drops of bloud that from the head did sew
Of Gorgon being new cut off, vpon the ground did fall.
Which taking them (and as it were conceiuing therewithall),
Engendred sundry snakes and worms: by means whereof that clime
Did swarme with serpents euer since, to this same present time."

4. *envy*] malice; but it is also possible, as Steevens suggests, to regard *envy* as a verb, making Aufidius, as a second thought, express envy of Marcius's fame as well as abhorrence. The same commentator also points out that *fame and envy* may be hendiadys for detested or odious fame, comparing "death and honour" for honourable death. Herford, on the same principle, explains "thy envied fame."

Fix thy foot] See Golding's Ovid, *Metam.*, 1612 ed., IX. leaf 109 (*a*), last line: "Now were we standing *foot to foot*"; North's Plutarch, *Life of Themistocles*, ed. 1595, p. 124: "he would set *foot* before the proudest, he stood at pike with the greatest"; Nash, *Lenten Stuffe*, 1599, ed. McKerrow, III. 195: "Ile *set my foot* to his and fight it out with him."

5. *budger*] mover, shirker: see on I. vi. 44 *ante*.

7. *Holloa . . . hare*] Aufidius selects the most timorous beast of chase for his comparison. We read in Golding's Ovid, *Metam.*, X. 621 (Danter's 1593 ed., sig. 31):—

". . . she cheerd the hounds with *hallowing* like a hunt (*i.e.* huntsman).
Pursuing game of hurtlesse sort, as harts made low before,
Or stags with loftie heads, or bucks."

And made what work I pleas'd; 'tis not my blood
Wherein thou seest me mask'd; for thy revenge
Wrench up thy power to the highest.

Auf. Wert thou the Hector
That was the whip of your bragg'd progeny,
Thou shouldst not 'scape me here.

[*Here they fight, and certain Volsces come in the aid of* AUFIDIUS. MARCIUS *fights till they be driven in breathless.*

Officious, and not valiant, you have sham'd me
In your condemned seconds.

[*Exeunt.*

SCENE IX.—*The Roman Camp.*

Alarum. A retreat sounded. Flourish. Enter, at one side, COMINIUS *and Romans; at the other side,* MARCIUS, *with his arm in a scarf, and other Romans.*

Com. If I should tell thee o'er this thy day's work,
Thou 't not believe thy deeds: but I 'll report it

15. *condemned*] F; *contemned* Johnson conj. *Exeunt*] Ff omit.

Scene IX.

The Roman Camp] Pope, *i.e.* continuing the scene (his No. xi.) *Alarum. A retreat sounded. Flourish. Enter . . . side, . . . and Romans; . . . the other side, . . . scarf, and other Romans*] *Flourish. Alarum. A Retreat is sounded. Enter . . . Doore, . . . with the Romanes; . . . another Doore, . . . scarfe.* Ff; *and other Romans*] added by Capell. 2. *Thou 't*] Ff. 1-3; *Thou 'lt* F 4 and many edd; *Thou 'ldst* Capell conj. and some edd.

10. *mask'd*] Compare scene VI. lines 28-29 *ante*:—

"Ay, if you come not in the blood
of others,
But mantled in your own."

12. *the whip . . . progeny*] *progeny* is race, ancestors, as in *1 Henry VI.* III. iii. 61: "Doubling thy birth and lawful progeny," where the word is very amply illustrated by Mr. Hart: see his note in this edition. As the Romans claimed descent from the Trojans through Æneas and his followers, the sense must be as Johnson put it: "the whip with which the Trojans scourged the Greeks," or, the primitive weapon of your boasted forefathers. The difficulty, which Johnson noted, that "the whip," etc., at first sight appears to mean the whip that scourged the Trojans, has led some to ask if Hector is not a mistake for Achilles. Mr. Verity well urges the improbability of this confusion in the author of the earlier *Troilus and Cressida*, in which "all the great figures of the Trojan War, on either side, are introduced," or, in fact, in any tolerably educated Elizabethan. Mr. E. K. Chambers' argument, in putting the above question: "But the taunt would be more effective if Aufidius swore 'by him who whipped your ancestors,'" is beside the mark. Aufidius does not *swear by anybody;* he says, If you were the most famous and formidable warrior of the race you brag of, you should not escape me now.

15. *condemned seconds*] odious, or even damned seconding. *Seconds*, usually supporters—compare I. iv. 43 *ante*, "now prove good *seconds*"— = succours, aid, here.

Where senators shall mingle tears with smiles,
Where great patricians shall attend and shrug,
I' the end admire; where ladies shall be frighted,
And, gladly quak'd, hear more; where the dull tribunes,
That, with the fusty plebeians, hate thine honours,
Shall say, against their hearts, "We thank the gods
Our Rome hath such a soldier,"
Yet cam'st thou to a morsel of this feast,
Having fully din'd before.

Enter TITUS [LARTIUS], *with his power, from the pursuit.*

Lart. O general,
Here is the steed, we the caparison:
Hadst thou beheld—

Mar. Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me grieves me. I have done
As you have done; that 's what I can; induc'd
As you have been; that 's for my country:

13, 14. *my mother, Who . . . blood,*] As Pope; one line Ff. 15-17. As Hanmer; Ff divide after *grieves me: . . . I can, . . . Countrey.* Hamner inserts *also* before *been* in line 17.

Scene IX.

1. *Flourish*] Naylor, in *Shakespeare and Music*, 1896, pp. 167-168, observing that "the principal use of the Flourish . . . was to signify the presence of Royal persons," notes among other uses duly recorded, that it "6 times heralds a victorious force."

2. *Thou 't*] Mr. Gordon points out that *thou 't* is colloquial for "thou wilt" and compares *woo 't* for wilt thou.

4. *shrug*] thus expressing incredulity.

5. *admire*] wonder. Compare *The Tempest*, v. i. 154:—

"I perceive these lords
At this encounter do so much *admire*
That," etc.

5, 6. *where . . . more*] This reminds one of Macaulay, *Lays of Ancient Rome*:—

"And maids who shriek to see the heads,
Yet, shrieking, press more nigh."

6. *quak'd*] terrified. Steevens quotes T. Heywood, *The Silver Age*, 1613 [Pearson's Heywood, III. 145]:—

"wee 'l *quake* them at that barre
Where all soules stand for sentence";

and the *New Eng. Dict.* quotes the same author, *London's Peaceable Estate*, *ibid.* v. 372: "Cannon . . . Quaking the bellowing Ayre."

7. *fusty*] Not only Coriolanus, but also Menenius attributes this characteristic of a mouldy smell to the plebeians.

plebeians] accented on the first syllable.

8. *against their hearts*] unwillingly.

11. *power*] force, as in I. vi. 8 *ante*.

12. *we the caparison*] We read in *Life of Coriolanus*, North's Plutarch, 1595, p. 240: "he gave him . . . a goodly horse with a capparison." See also *Extracts*, *ante*, p. xxxv. As Mr. Verity observes, Shakespeare "took some words . . . from their literal context and applied them here in a figurative sense."

14. *her blood*] As in *Julius Cæsar*, I. i. 56, where "Pompey's *blood*" = the sons of Pompey.

He that has but effected his good will
Hath overta'en mine act.

Com. You shall not be
The grave of your deserving; Rome must know
The value of her own: 'twere a concealment
Worse than a theft, no less than a traducement,
To hide your doings; and to silence that,
Which, to the spire and top of praises vouch'd,
Would seem but modest. Therefore, I beseech you,
In sign of what you are, not to reward
What you have done, before our army hear me.

Mar. I have some wounds upon me, and they smart
To hear themselves remember'd.

Com. Should they not,
Well might they fester 'gainst ingratitude,
And tent themselves with death. Of all the horses,
Whereof we have ta'en good, and good store, of all
The treasure in this field achiev'd and city,
We render you the tenth; to be ta'en forth,
Before the common distribution,
At your only choice.

Mar. I thank you, general;
But cannot make my heart consent to take
A bribe to pay my sword: I do refuse it;

19-22. *You . . . traducement,*] As Pope; Ff divide after *deseruing, . . . owne: . . . Theft, . . . Traducement.* 32. *store, of all*] Rowe; *store of all*, F. 35, 36. *Before . . . choice*] As Ff; Theobald and many edd. divide after *at*.

18. *but . . . will*] Mr. Deighton explains "his good will" as "that which he determinedly set himself to do" and quotes aptly, *Antony and Cleopatra*, II. v. 8: "And when *good will* is show'd, though 't come too short, The actor may plead pardon."

22. *traducement*] a word not used again by Shakespeare. Johnson (Dictionary) explains it here as censure, obloquy. The verb "traduce" is used in *Antony and Cleopatra*, III. vii. 14:—

"He is already *Traduc'd* for levity."

23-25. *and . . . modest*] and a suppression of achievements to which any testimony, though expressed in the most exalted language of praise, would appear to do no more than justice. The expression is elliptical.

29-31. *Should . . . death.*] If they were not remembered, well might they fester in disgust at the ingratitude shown, and let Death be their remedy. The *tent* is a roll of lint used for probing, cleaning out and keeping open fresh, green wounds in order to prevent festering or rankling. See Dekker, *The Wonder of a Kingdom*, 1636 (Pearson, iv. 225):—

"*Tibaldo.* 'Tis a greene wound indeed.
Alphonsina. Tent it, *tent* it, and keepe it from ranckling."

32. *good, and good store*] excellent ones and plenty of them.

And stand upon my common part with those
That have beheld the doing.
[*A long flourish. They all cry, "Marcius! Marcius!" cast up their caps and lances: Cominius and Lartius stand bare.*
May these same instruments, which you profane,
Never sound more! When drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-fac'd soothing!
When steel grows soft as the parasite's silk,
Let him be made an overture for the wars!

43. *courts and*] Ff (*cours* F 2); *camps, as* Theobald (Warburton). 46. *him . . . an overture*] *him . . . an Overture* Ff; *him . . . a coverture* Steevens (1778); *this . . . a coverture* Tyrwhitt conj. previously; *hymns . . . An overture* Warburton; *them . . . an overture* Knight; *him . . . an armature* Deighton.

40. *flourish*] See on I. ix. *ad init. ante.*

44. *soothing*] flattering. Compare II. ii. 73, and III. i. 68 *post;* also *The Passionate Pilgrim*, I. 11: "O, love's best habit is a *soothing* tongue."

45-46. *When steel . . . wars*] Mr. Craig wrote nothing on this passage. I retain the folio reading, and explain it by regarding *him* as referring to "the parasite" and as a dative. Staunton alone, if I am not mistaken, has done so, but he rashly thought that *overture* was either a misprint for *ovation* or had that sense, and explained: "When steel grows soft as the parasite's silk, let there be made for him a triumph, as for a successful warrior." Overture, besides other meanings = offer, proposal, and this sense is found in Shakespeare, most aptly in *All 's Well that Ends Well*, v. iii. 99: "But when I had . . . informed her fully I could not answer in that course of honour As she had made the *overture*, she ceased," etc. Had line 46 run: "Let him be made an offer," etc., the sense would have been unmistakable; and as it stands, it seems to me (whether the line be correct or a misprint, and whatever its artistic demerits as an expression of thought) to admit readily of the following meaning: Let him (the parasite) be made a proposal for the wars. The thought of the passage in this case is: When your drums and trumpets flatter, when the soldier's garb is accommodated to the soft limbs of the parasite, why not complete the round and get the man to match? Overture = prelude may be dismissed as an unknown sense at the date of the play; the earliest example in the *New Eng. Dict.* is from the version of *The Tempest* by Davenant and Dryden. It requires also the alteration of *him* to *them* or *'em* to afford a feeble sense: "Let these [flattering] drums and trumpets be used as a prelude for wars." If *coverture* is read instead of *overture*, the only proposal commanding attention is that which refers it to silk, or steel soft as silk, *without further alteration*. *Coverture* has not been found = armour, but it is used for clothes (see the *New Eng. Dict.*) and comes pretty near the sense of protective covering in Nash, *Summer's Last Will and Testament* (Hazlitt's *Dodsley*, VIII. 77) cited by an anonymous MS. annotator of Deighton's edition of *Coriolanus:* "Will'd that his body, 'spoiled of *coverture*, Should be cast furth into the open fields, For birds and ravens to devour at will." The objection is that it necessitates imputing to Shakespeare a lax use of *him* for *it* (accusative), which he has not elsewhere employed, in a passage

No more, I say! For that I have not wash'd
My nose that bled, or foil'd some debile wretch,
Which, without note, here 's many else have done,
You shout me forth
In acclamations hyperbolical;
As if I loved my little should be dieted
In praises sauc'd with lies.
Com. Too modest are you;
More cruel to your good report than grateful

50, 51. As Knight; one line Ff. 50. *shout*] F 4; *shoot* F. 53. *praises sauc'd*] F 4; *prayses, sawc'st* F.

where it especially leads to ambiguity. In the only illustration actually offered from other writers, there can be no doubt of the meaning, and the use otherwise fits in more naturally with the thought. See (as quoted by Wright), Bacon, *Advancement of Learning*, bk. ii. 22, § 11 (p. 211 ed. Wright): "Like unto the rowing against the stream, or making a wand straight by bending *him* contrary to his natural crookedness." Obviously *coverture* could be read with dative *him* referring to the parasite, but *coverture* has not the claims of a folio reading.

47. *For that*] because; as twice again in *Coriolanus*: see I. i. 112 *ante*, and III. iii. 93 *post*. See also *Antony and Cleopatra*, III. vii. 30:—

"*Can.* Why will my lord do so?
Ant. *For that* he dares us to 't."

48. *foil'd*] got the better of. Shakespeare uses *foil* in *Troilus and Cressida*, I. iii. 372, in the sense of to vanquish in single combat: "if he [Achilles] were *foil'd* [in his combat with Hector]." It is also a term in wrestling, and for the sense to be vanquished in a wrestling-match, see *As You Like It*, I. i. 136, etc.

debile] weak, feeble. See *All 's Well that Ends Well*, II. iii. 38-39:—

"*Lafeu.* In a most weak—
Parolles. And *debile* minister."

Dr. Aldis Wright quotes Cotgrave, *Fr. Dict.*, 1611: *Debile:* debile, weake, feeble, faint, infirme.

49. *without note*] without notice taken. *Note* is often used in Shakespeare in this sense. See IV. ii. 10 *post*, "They have ta'en *note* of us," and *Henry VIII.* II. iii. 59-60:—

"and high *note's*
Ta'en of your many virtues."

50. *You . . . forth*] You shout me out, You loudly extol my merits. *Forth* is used for *out* in different senses. See *The Two Gentlemen of Verona*, II. iv. 186: "Go on before; I shall enquire you *forth*"; *The Comedy of Errors*, IV. iv. 98: "Say, wherefore did'st thou lock me *forth* to-day?" See also I. i. 204 *ante*, "They . . . sigh'd *forth* proverbs." For *shoot*, for *shout* in F, Wright compares *unshoot* for *unshout*, V. v. 4 *post*, and *shooting* for *shouting*, I. i. 213 *ante*.

51. *In . . . hyperbolical*] Extravagantly. Mr. Hart points out that *hyperbolical* is a very favourite word with Gabriel Harvey who, in his opinion, established if he did not introduce it. See *Three Proper Letters*, 1580: "The Orator has *hyperbolical* amplifications, *hyperbolical* ventures, *hyperbolical* notes." It is only found once again in Shakespeare, *Twelfth Night*, IV. ii. 29: see Mr. Luce's note to that passage (in this edition).

52, 53. *As if . . . lies*] Mr. Deighton compares the sense of *diet* in *Cymbeline*, III. iv. 183; and thus paraphrases: "As though I were fond of having my poor merits fed upon praises seasoned with exaggeration." *Dieted* occurs again in V. i. 57 *post*, also in *A Lover's Complaint*, 261: "*dieted* in grace."

53. *sauc'd*] seasoned. Compare *Cymbeline*, IV. ii. 50: "He . . . *sauced* [*sawc'st* F 1] our broths as Juno had been sick, And he her dieter."

To us that give you truly. By your patience,
If 'gainst yourself you be incens'd, we 'll put you,
Like one that means his proper harm, in manacles,
Then reason safely with you. Therefore, be it known,
As to us, to all the world, that Caius Marcius
Wears this war's garland; in token of the which,
My noble steed, known to the camp, I give him,
With all his trim belonging; and from this time,
For what he did before Corioles, call him,
With all the applause and clamour of the host,
CAIUS MARCIUS CORIOLANUS! Bear
The addition nobly ever!

[*Flourish. Trumpets sound, and drums.*

65, 66. As Steevens (1793); one line Ff. 65, 67. *Caius Martius*] Rowe; *Marcus Caius* F; *Martius Caius* F 3.

55. *give*] represent, report. The *New Eng. Dict.* gives no earlier example of *give* in this sense, and gives as the next instance, Shirley, *The Traitor*, 1631, III. iii. :—

"Your brother *gave* you more
Desirous of the sport."

See *Antony and Cleopatra*, I. iv. 40: "and men's reports *Give* him much wrong'd," and another example from Shirley in the note in this series on that passage.

By your patience] By your leave, craving your indulgence: see I. iii. 74 *ante*. This expression is used several times by Shakespeare. See *The Tempest*, III. iii. 3; *As You Like It*, v. iv. 186; *Twelfth Night*, II. i. 3; *Othello*, I. iii. 89 ("by your gracious patience"), etc. Compare also "with your patience" (by your permission), *1 Henry VI.* II. iii. 78; "Under your patience," *Titus Andronicus*, II. iii. 66.

57. *Like . . . harm*] Like one who has designs against his own life, or to his own hurt. For *mean* in the sense of intend, propose, see *A Midsummer Night's Dream*, III. ii. 447 ("if they *mean* a fray"). *Proper* is very common in the sense of own (Latin *proprius*): compare "at my *proper* cost," *Twelfth Night*, v. i. 327.

58. *reason*] talk. See IV. vi. 52 *post*, and *The Merchant of Venice*, II. viii. 27, and Dr. Pooler's note on the passage in this edition.

60. *Wears . . . garland*] Carries off the honours in this war, wears the victor's wreath for it. See also I. i. 183, and note there. In Holinshed's *Chronicle*, ed. 2, 1587, iii. 541 (*Shakspere's Holinshed*, Boswell-Stone, p. 158), Prince Hal uses *garland* in speaking of the crown: "Well," (said the prince), "if you die king, I will haue the *garland*, and trust to keepe it with the sword against all mine enemies, as you haue doone."

the which] For exemplification and discussion of this usage, see Abbott, *Shakes. Gram.*, § 270. The Italians use *il che* for "which," where it refers to a preceding sentence instead of a word.

62. *With . . . belonging*] With all the trappings which go with him. *Trim* is used in *Antony and Cleopatra*, IV. iv, 22, for armour:—

"A thousand, sir,
Early though't be, have on their riveted *trim*," etc.

66. *addition*] title. We read in North's Plutarch, *Life of Coriolanus* (see ed. 1595, p. 240): "And thereby it appeareth, that the first name the Romaines have, as Caius, was our Christian name now. The second, as Martius was the name of the house and familie they came of. The third was for some *addition* given, either for some act of notable service," etc. See also *King Lear*, I. i. 136, and note

All. Caius Marcius Coriolanus!
Cor. I will go wash;
And when my face is fair, you shall perceive
Whether I blush or no: howbeit, I thank you.
I mean to stride your steed, and at all times
To undercrest your good addition
To the fairness of my power.
Com. So, to our tent;
Where, ere we do repose us, we will write
To Rome of our success. You, Titus Lartius,
Must to Corioles back: send us to Rome
The best, with whom we may articulate,
For their own good and ours.
Lart. I shall, my lord.
Cor. The gods begin to mock me. I, that now
Refus'd most princely gifts, am bound to beg
Of my lord general.
Com. Take it: 'tis yours. What is 't?
Cor. I sometime lay here in Corioles
At a poor man's house; he us'd me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,

67. *All*] *Omnes* F. 68, etc., to 90. *Cor.*] Steevens; *Mar.* F. 79-81. *The gods . . . general.*] As Hanmer; Ff divide after *me: . . . gifts.*

to the passage in this series; *All 's Well that Ends Well*, II. iii. 134: "Where great *additions* swell 's, and virtue none, It is a dropsied honour. Good alone Is good without a name," *et seq.*

72, 73. *To undercrest . . . power*] A compressed expression for: To bear the title as my crest, and myself beneath it as becomingly as I can.

77. *The best*] The men of highest rank in the city: compare "See, our *best* elders," I. i. 225 *ante*.

articulate] treat, discuss terms or articles of peace. The *New Eng. Dict.* explains it here as meaning: "to come to terms, to capitulate." Compare Nashe's *Lenten Stuffe*, 1599 (ed. Hindley, 1871, p. 41): "If you *articulate* with me of the gaine or profit of it [*i.e.* the red herring] . . . behold it is every man's money," etc. Cotgrave, *French Dict.*, 1611, has: *Articuler:* to articulate, article, reduce into articles. See also *1 Henry IV.* v. i. 72, for past part. in sense, drawn up in articles, specified: "These things indeed you have *articulate*" (so Q, *articulated*, Ff).

80. *bound*] Possibly *bound* here has the sense of about to, going to. The original meaning was equipped for, ready to, and the form *boun*. See note on *King Lear*, III. vii. 9, in this series.

82. *sometime lay*] once lodged. See IV. iv. 8 *post:* "Direct me . . . Where great Aufidius *lies*." For *sometime* (formerly, once on a time) see v. i. 2 *post*, and *Cymbeline*, v. v. 333: "I . . . Am that Belarius whom you *sometime* banish'd."

82-87. *I sometime . . . freedom*] See the *Extracts* from North's Plutarch, *ante*, p. xxxvi. Some critics believe that Shakespeare's purpose in inventing the circumstance of Coriolanus's *forgetfulness* is to represent him as being so

And wrath o'erwhelm'd my pity: I request you
To give my poor host freedom.
Com. O, well begg'd.
Were he the butcher of my son, he should
Be free as is the wind. Deliver him, Titus.
Lart. Marcius, his name?
Cor. By Jupiter! forgot.
I am weary; yea, my memory is tir'd.
Have we no wine here?
Com. Go we to our tent:
The blood upon your visage dries; 'tis time
It should be look'd to: come. [*Exeunt.*

SCENE X.—*The Camp of the Volsces.*

A Flourish. Cornets. Enter TULLUS AUFIDIUS, *bloody, with two or three Soldiers.*

Auf. The town is ta'en!
First Sol. 'Twill be deliver'd back on good condition.
Auf. Condition!
I would I were a Roman; for I cannot,
Being a Volsce, be that I am. Condition!
What good condition can a treaty find
I' the part that is at mercy? Five times, Marcius,

Scene X.

The camp . . .] . . . Volsci. Pope. 2, etc., *First Sol.*] *1 S.* Capell; *Sould., Soul.* or *Sol.* F.

selfish that he does not care to take the trouble to remember the name of his poor host (in North the latter is a rich man) and makes his request "entirely out of a sense of what his own magnanimity requires of him" (Deighton). There can, I think, be no doubt that this, or the like, is too ingenious a gloss on one of Shakespeare's natural touches, the amnesia of an exhausted man, which the wine he asks for probably disperses. His nature can answer the bravery of the volunteers in Scene vi. with comradeship and respect, and was equally capable of forgetting its pride in answer to kindness accepted from a poor man.

Scene X.

2-7. *'Twill . . . mercy?*] Shakespeare plays upon *condition*. The first ([favourable] *terms*), when repeated by Aufidius, suggests *state* to him and accounts for his remark, lines 4, 5: his second repetition suggests *quality*. The whole passage runs: It will be restored on good condition (favourable terms). *Auf.* Condition! A nice condition we are in! I would . . . for I cannot . . . be an unyielding enemy, a free spirit. Condition indeed! What good *quality* will treaty-granters discover in the side that is at their mercy? For this last sense of *condition* (manners, quality, disposition) see II. iii. 96 *post*. It is common.

I have fought with thee; so often hast thou beat me,
And wouldst do so, I think, should we encounter
As often as we eat. By the elements,
If e'er again I meet him beard to beard,
He 's mine, or I am his: mine emulation
Hath not that honour in 't it had; for where
I thought to crush him in an equal force,
True sword to sword, I 'll potch at him some way
Or wrath or craft may get him.
First Sol. He 's the divel,
Auf. Bolder, though not so subtle. My valour 's poison'd
With only suffering stain by him; for him
Shall fly out of itself. Nor sleep nor sanctuary,
Being naked, sick, nor fane nor Capitol,
The prayers of priests, nor times of sacrifice,
Embarquements all of fury, shall lift up
Their rotten privilege and custom 'gainst
My hate to Marcius. Where I find him, were it
At home, upon my brother's guard, even there,
Against the hospitable canon, would I

15. *potch*] F 3; *potche* F. 20. *fane*] *Phane* Ff.

10. *By the elements*] Mr. Hart, who takes this to mean "By the Skies," or "By the Heavens," refers to Captain Smith's *Historie of Virginia*, Lib. 4 (ed. Arber, p. 596): "so long they [ambassadors sent] stayed that the King grew doubtfull of their bad vsage, that he swore *by the Skyes*, that if they returned not well, he would haue warres with Opechankanough so long as he had anything." But why should Aufidius not prefer the elements?

13. *where*] whereas. See I. i. 100 *ante*.

15. *potch*] thrust, stab: another form of *poke* and *poach*: "a purposely mean word, as the context requires" (Verity). The *New Eng. Dict.* gives two examples of the figurative use, the present one and 1624 Bacon, *War with Spain*, Works, 1879, 1.531/1: "They have rather *poached and offered at* a number of enterprises than maintained any constantly."

18. *stain*] tarnish, eclipse. See *Antony and Cleopatra*, III. iv. 27 (and note in this series): "I 'll raise the preparation of a war Shall *stain* your brother."

19. *fly . . . itself*] change its nature.

22. *Embarquements*] restraints, impediments. This corresponds with the French form of the word, as given in Cotgrave, *French Dict.*: "*Embarquement*: an imbarking, taking ship . . . also an imbarguing." By *imbarguing* he means a laying on of an embargo, and *imbargment* seems to be the commonest form of the English noun. Accompanying the passage from *Coriolanus* the *New Eng. Dict.* gives examples, *e.g.* "1591 Horsey *Trav.* (1857, 236) Had made a great *imbargment* and stay of the English merchants."

25. *upon . . . guard*] A vague expression, perhaps = relying upon my brother as his defence.

26. *the hospitable canon*] the law of hospitality. *Canon* is used again in III. i. 89 *post*.

Wash my fierce hand in 's heart. Go you to the city;
Learn how 'tis held, and what they are that must
Be hostages for Rome.

First Sol. Will not you go?

Auf. I am attended at the cypress grove: I pray you,
'Tis south the city mills, bring me word thither
How the world goes, that to the pace of it
I may spur on my journey.

First Sol. I shall, sir. [*Exeunt.*

Exeunt] Rowe; *om.* Ff.

27. *Wash . . . heart*] In Elizabethan English ferocious expressions of this kind are frequent. See *Much Ado about Nothing*, IV. i. 309: "I would eat his heart in the market-place"; *Huon of Burdeux*, caput xci. ed. Sidney Lee, p. 288: "I wold drawe out his herte out of his body, and ete it for despyte"; Marlowe, *The Massacre of Paris*, III. ii. 6: "O that his heart were leaping in my hand!"

30. *attended*] waited for: as *ante*, I. i. 75, 236.

31. *'Tis south . . . mills*] Mr. Wright points out that Shakespeare probably had in his mind four corn mills, which stood on the Thames near London Bridge, and not far from the Globe Theatre.

ACT II

SCENE I.—*Rome. A public Place.*

Enter MENENIUS *with the two Tribunes of the people,* SICINIUS *and* BRUTUS.

Men. The augurer tells me we shall have news to-night.
Bru. Good or bad?
Men. Not according to the prayer of the people, for they love not Marcius.
Sic. Nature teaches beasts to know their friends.
Men. Pray you, who does the wolf love?
Sic. The lamb.
Men. Ay, to devour him; as the hungry plebeians would the noble Marcius.
Bru. He 's a lamb indeed, that baes like a bear.
Men. He 's a bear indeed, that lives like a lamb. You two are old men: tell me one thing that I shall ask you.
Both. Well, sir.
Men. In what enormity is Marcius poor in, that you two have not in abundance?
Bru. He 's poor in no one fault, but stored with all.
Sic. Especially in pride.

Scene 1.

Rome. A public place.] *Rome* Pope. 1. *augurer*] *Agurer* F. 17. *with all*] F 3; *withall* F.

1. *augurer*] the most usual form in Shakespeare, occurring in *Julius Cæsar*, II. i. 200, and II. ii. 37; *Antony and Cleopatra*, v. ii. 337, and IV. xii. 4 (Ff *Auguries*, incorrectly). Compare Nash, *The Terrors of the Night*, 1594 (ed. McKerrow, I. 367): "I assure you most of our chiefe noted *Augurers* and Soothsayers in *England* at this day, by no other Arte but this gaine their reputation"; Reginald Scot, *The Discouerie of Witchcraft*, 1584, II. 13 (Nicholson, p. 163): "Among the *Romans* none could be received into the college of *augurors* that had a bile, or had beene bitten with a dog," etc.

15. *In what . . . in*] Capell's omission of the first *in* is unnecessary. This way of adding a second preposition is not uncommon in Shakespeare. See Abbott, *Shakes. Gram.*, § 407.

enormity] The only instance of the word in Shakespeare.

Bru. And topping all others in boasting.
Men. This is strange now: do you two know how you are censured here in the city, I mean of us o' the right-hand file? do you?
Both. Why, how are we censured?
Men. Because you talk of pride now,—will you not be angry?
Both. Well, well, sir; well.
Men. Why, 'tis no great matter; for a very little thief of occasion will rob you of a great deal of patience: give your dispositions the reins, and be angry at your pleasures; at the least, if you take it as a pleasure to you in being so. You blame Marcius for being proud?
Bru. We do it not alone, sir.
Men. I know you can do very little alone; for your helps are many, or else your actions would grow wondrous single: your abilities are too infant-like for doing much alone. You talk of pride: O! that you could turn your eyes toward the napes of your necks, and

21. *o' the*] *o' th'* F 4; *a' th'* F. 32. *proud?*] Capell; *proud.* F.

19. *topping*] out-going, surpassing. See *Macbeth*, IV. iii. 57: "Not . . . can come a devil more damn'd In evils, to *top* Macbeth."

20, 21. *how . . . censured*] what is the general opinion as to your characters; *censure*, noun and verb, commonly implies opinion, judgment. See *Hamlet*, I. iii. 69: "Take each man's *censure*, but reserve thy judgment"; Marlowe, *Hero and Leander*, line 174: "What we behold is *censured* by our eyes."

21-22. *the right-hand file*] the better classes. See "The common *file*," I. vi. 43 *ante*, and compare "the greater *file* of the subject" (*Measure for Measure*, III. ii. 144); "the valued *file*" (*Macbeth*, III. i. 95).

27, 28. *thief of occasion*] *i.e.* thief consisting of occasion. The use of *of* is something like that in: "We should have found a bloody day *of* this" (*1 Henry VI.* IV. vii. 34); "We lost a jewel *of* her" (*All's Well that Ends Well*, V. iii. 1).

36. *single*] weak, contemptible. See *2 Henry IV.* I. ii. 207: "is not . . . your wit *single?* and every part about you blasted with antiquity?" and compare *single-soled* in *Romeo and Juliet*, II. iv. 69, as well as singlenes: "O single-soled jest, solely singular for the singleness!"

37-39. *O! that . . . selves*] Johnson explains this: "With allusion to the fable, which says, that every man has a bag hanging before him, in which he puts his neighbours faults, and another behind him, in which he stows his own." Dr. Tyrrell kindly provides the following note: "The original fable of Aesop, reproduced by Phaedrus, IV. 10, was that Jupiter has furnished every man with two wallets, one hanging down on his breast and containing his neighbour's faults, which are always before his eyes, and the other hanging down his back out of sight, and filled with his own faults. This is referred to by Horace (*Sat.* II. iii. 299) and by Catullus (XXII. 21), who seems to speak of one wallet with two parts. Persius (IV. 24) slightly varies the image by giving every one a single wallet to hang behind him, and

make but an interior survey of your good selves. O! that you could.

Both. What then, sir?

Men. Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates, alias fools, as any in Rome.

Sic. Menenius, you are known well enough too.

Men. I am known to be a humorous patrician, and one that loves a cup of hot wine with not a drop of allaying Tiber in 't; said to be something imperfect in favouring the first complaint; hasty and tinder-like upon too trivial motion; one that converses more with the buttock of the night than with the forehead of the morning. What I think I utter, and spend my malice in my breath. Meeting two such weals-men as you

making each neglect his own, and look exclusively on his neighbour's wallet (variously called *pera* and *mantica*)."

42-43. *unmeriting*] without merit, having no desert: only used here by Shakespeare. *Unmeritable*, which has the same meaning, occurs in *Richard III.* III. vii. 155, and in *Julius Cæsar*, IV. i. 12.

43. *testy*] apt to be angry, heady: a current and useful word still. Old French *testu* from *teste*, the head. Cotgrave (*French Dict.*, 1611) has *Testu*: testie, headie, headstrong, wilfull, obstinate.

46. *humorous*] capricious, whimsical. Compare *King John*, III. i. 119: "her *humorous* ladyship."

47. *hot wine*] ardent, heating wine. Compare *The Winter's Tale*, IV. iv. 815-816: "recovered again with aqua-vitae, or some other *hot* infusion" and Hall's Chronicle, *Henry VIII.* p. 18: "The Englishemen dranke *hote wynes* in the hote wether." Spirits were known as *hot water*: see *The Poems, etc., of Richard James, B.D.* (1592-1638), ed. Grosart, 1880, p. 223: "An Execration of Hott Water."

48. *allaying Tiber*] So Lovelace (no doubt remembering this passage, as Steevens observed), "flowing cups . . . With no *allaying* Thames" (*To Althæa, From Prison.*, Lucasta, 1649). For *allay*, to dilute, qualify with water, Matzner, in his *Altenglische Sprachproben*, quotes *Babees Book, circa* 1450, p. 132, ed. 1868: "Watur hoot and cold, eche other to *alay*." See also Horman, *Vulgaria*, "It is a strong wine and needeth to be *allayed* (Lat. diluendum)."

48, 49. *something . . . complaint*] somewhat faulty in taking sides according to the first representations that reach me.

49. *tinder-like*] ready to take fire. Compare *The Merry Wives of Windsor*, I. iii. 27: "I am glad I am so acquit of this tinder-box"; but there it is Bardolph's fiery nose that suggests the metaphor, not his temper.

50. *too trivial motion*] too trifling provocation. For motion in the sense of incitement, see *The Merry Wives of Windsor*, III. ii. 35: "he gives her folly *motion* and advantage."

51. *the buttock of the night*] Malone quotes *Love's Labour's Lost*, V. i. 92-94: "Sir, it is the king's . . . pleasure . . . to congratulate the princess at her pavilion in the posteriors of this day, which the rude multitude call the afternoon." For parallel expressions see also *2 Henry IV.* IV. iv. 91, "the haunch of winter"; Milton, *Lycidas*, 171, "the forehead of the morning sky."

52, 53. *spend . . . breath*] let my ill-will evaporate in words.

53. *weals-men*] commonwealth's men, legislators. The only instance of this word in Shakespeare.

are,—I cannot call you Lycurguses—if the drink you give me touch my palate adversely, I make a crooked face at it. I cannot say your worships have delivered the matter well when I find the ass in compound with the major part of your syllables; and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you have good

56. *cannot*] Capell; *can* F; *can't* Theobald. 60. *tell you*] F; *tell you, you* Pope.

54. *Lycurguses*] Shakespeare no doubt read the life of the Spartan law-giver in North's Plutarch.

55. *touch . . . adversely*] *i.e.* is hostile to my palate. Menenius's metaphor comes to this: If I don't like what you say my looks mark my displeasure.

56. *cannot*] A more probable reading than the usual *c'ant* (which occurs nowhere else in the play), to replace the erroneous *can* of Ff, and also a better one on other grounds.

56, 57. *I cannot . . . delivered . . . well*] Menenius continues his theme: I cannot cry "well said!" to your worships' utterances [when, etc. Compare, for the frequent use of *deliver* in place of relate, utter, *Twelfth Night*, I. v. 222: "Sure, you have some hideous matter to *deliver*," and *The Winter's Tale*, v. ii. 4: "I . . . heard the old shepherd *deliver* the manner how he found it." It does not seem necessary to understand "the matter" as "the matter concerning Coriolanus," though this is frequently done.

57, 58. *when I . . . syllables*] when I find foolishness mixed up with most of your words. Though this is probably the general sense, the language suggests some further allusion, a source of which has been vainly sought for by Mr. Beeching and others, in Lilly's *Latin Grammar*. The string of reasons beginning with *As*, and equivocally called by Hamlet, "many such like Assis of great charge," suggests the following to Mr. Verity: "Possibly Menenius means that the Tribunes belong to the class of argumentative, self-opinionated people who are always ready to give their reasons (as='since, because') and justify themselves and their actions."

60. *deadly*] extremely. Compare *Much Ado about Nothing*, v. i. 178: "an if she did not hate him *deadly*, she would love him dearly"; Lyly, *Mother Bombie*, II. i. (*Works*, ed. Fairholt, II. 89): "*Half.* My master hath a fine scholler to his sonne, Prisius a faire lasse to his daughter. *Dro.* Well! *Half.* They two love one another *deadly*."

tell you] So the folios; and though Pope reads *tell you, you*, and others *tell you you*, the text may be correct. Menenius says in substance: I must bear to hear you called reverend grave men; and he may also say: It is a big lie to report you have good faces.

60, 61. *good faces*] There are probably two senses here, (1) good faces, honest faces, the indices of good hearts, the denial of which destroys any credit not already ironically subtracted from "reverend, grave," (2) handsome faces. This closes Menenius's speech so far as it relates to his own faults as they may appear to the Tribunes: he loves strong wine; he is hasty; he revels late; he speaks his mind; he shews it too (here the list leaves what is generally known and becomes an attack on the Tribunes); he does not applaud their words, for he finds them foolish; if he must not contradict the titles that belong to age when others bestow them on them, he thinks their looks ugly in both senses. This they may see in him, as he goes on to tell them. I cannot grant the finality of Mr. G. S. Gordon's (*Coriolanus*, Clar. Press, 1911) ingenious view that *ass* suggested *ace* (helped by similar pronunciation) and that *ace* suggested *faces*, "a regular word for 'face cards.'" It entirely ignores the intervening clause,

faces. If you see this in the map of my microcosm,
follows it that I am known well enough too? What
harm can your bisson conspectuities glean out of this
character, if I be known well enough too?

Bru. Come, sir, come, we know you well enough. 65

Men. You know neither me, yourselves, nor any thing.
You are ambitious for poor knaves' caps and legs:

63. *bisson*] Theobald; *beesome* Ff 1, 2; *beesom* F 3; *Besom* F 4.

"and though . . . reverend grave men," which sufficiently accounts for what follows, not to say that it is almost inevitable for Menenius to proceed from attack on character to attack on looks. It cannot be said, as Mr. Gordon does, that "'faces' is pointless without" the pun he suggests.

61. *map of my microcosm*] *Map* is often used in a general sense for representation in epitome, as in *Titus Andronicus*, III. ii. 12, "Thou *map* of woe"; but here it is perhaps more natural to think of the *use* of a map and interpret the whole as "chart of my little world." This map or chart may be Menenius's face, "regarded as a picture of a man's [his] whole character and constitution" (Verity), or, more probably, merely the collective impression of Menenius possessed by the Tribunes and derived from various sources—repute, personal observation of his habits, etc., perception of his opinion of themselves. *Microcosm* (little world), a name given to man viewed as the universe in little, an epitome of the *macrocosm*, the great world or universe. Florio, in his Italian Dict. *Queen Anna's New World of Wordes*, 1611, has "*Microcosmo:* a little world, used for man," and Minsheu, similarly, "a Microcosme, or little World, Man" (*Ductor in Linguas*, 1617). See also *King Lear*, III. i. 10, and the note in this edition. This word is sometimes applied to man as being a compendium of all other creatures, his body being compared to the baser parts of the world, and his soul to the blessed angels. See G. Harvey, *Pierce's Supererogation* (*Works*, ed. Grosart, II. 260).

63. *bisson*] purblind here, probably, as *New Eng. Dict.* says, citing similar cases; but see the same also for sense "blind," as obviously in: 1548, Udall *Erasm. Par. Mark*, VIII. 22: "Not poreblynde, or a litell appayred, and decayed in sight, but as *bysome* as was possible to be." Though Theobald is rightly praised for reading *bisson*, the revelation of variant forms like *bysome* above gives the folio *beesome* a strong claim to reappear. *Bisson* occurs in *Hamlet*, II. ii. 529, in sense "blinding"; and *byzon'd* = blinded in *The Blind-Beggar of Bednal Green* (Bullen's Day, Part VI. p. 79): "Peace; heaven may give my *byzon'd* eyes their light," etc.

conspectuities] The only example in *New Eng. Dict.*, which says: "[Apparently a humorous or random formation from *a. conspectu-s*, sight, view]. Faculty, sight, vision."

67. *You . . . legs*] Your ambition is to see poor knaves take off their caps and bow before you. Compare Marston, *2 Antonio and Mellida*, II. iv. (*Works*, ed. Halliwell, I. 101): "Here's cap and leg good night," and Earle, *Micro-cosmographie*, A downeright Scholler (ed. Arber, p. 41): "He has not humbled his Meditations to the industrie of Complement, nor afflicted his braine in an elaborate *legge*." As leg = bow, so the phrase for *to bow* was *to make a leg*. See *Richard II.* III. iii. 175: "You make a leg, and Bolingbroke says ay." In a note to "three graceful legs" in Hazlitt's *Dodsley*, XIV. 443 (Killigrew, *The Parson's Wedding*, II. vii.), "The Wonderfull Yeare, 1603," is cited for: "Janus (that beares two faces under one hood) made a very mannerly *lowe legge*," etc., and:—

> "He calls forth one by one, to note
> their graces;
> Whilst they *make legs*, he copies
> out their faces."

you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a forset-seller, and then rejourn the controversy of three-pence to a second day of audience. When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like mummers, set up the bloody flag against all patience, and, in roaring for a chamber-pot, dismiss the controversy bleeding,

69. *forset*] *Forset* F; *Fauset* F 4; *fosset* Rowe (ed. 2), and many edd.

68. *forenoon*] only once again in Shakespeare. See *Antony and Cleopatra*, I. ii. 25-26: "Let me be married to three kings in a forenoon."

68, 69. *hearing a cause*] The learned and pedantic Warburton says that "Shakespeare mistook the office of the *prefectus urbis* for the tribune's office," but Shakespeare probably knew little of the Roman constitution save what he gleaned from North's Plutarch, and had his eye on the London city-justices. Dr. Wright says that, in making the tribunes magistrates, Shakespeare only follows Plutarch, and cites the passage beginning "These persuasions pacified the people," given in *Extracts*, p. xxxii *ante;* but "magistrates" is there used in quite a general sense, and nothing to the point in question.

69. *orange-wife*] woman who sells oranges. Compare Lord Herbert of Cherbury, *The Life and Reign of King Henry the Eighth*, 1672, p. 537: "divers of the Queen's . . . servants, and a Butter-wife were indicted," etc. For *wife* = woman (the original meaning, which survives in dialect and in words like *housewife*) compare IV. iv. 5 *post*.

forset-seller] a seller of faucets, *i.e.* taps for drawing wine from the barrel. Originally *faucet* had the meaning of the peg or screw, as opposed to *spigot*, the tube with which it makes up the tap, and it has still this meaning in the Sheffield dialect. Compare Lyly, *Mother Bombie*, II. v. (ed. Fairholt, II. 101):—

"*Memp.* I 'll teach my wag-halter to know grapes from barley.
Pris. And I mine to discerne a spigot from a *faucet*."

But *fauset*, rarely *fosset*, was early used for the whole tap. See instances in *New Eng. Dict.*, which include the spelling in the text. Mr. A. P. Paton has shown that *forset* = a little chest or coffer (*cistella*, *arcella*) in Gouldman's Latin Dict., and *forset* (and also *forser*) occurs much earlier: see Furnivall's *Earliest English Wills*, E. E. T. S., p. 70, l. 31, and p. 91, l. 20 and note, "*Ital. forziere*, a chest, a forcet, . . . *Florio*, 1598." But a seller of taps is more likely to be coupled with an orange-wife than a seller of caskets.

70. *rejourn*] adjourn. The *New Eng. Dict.* cites among other examples, Harington's *Ariosto:* "*Renaldo* wisht . . . And that the combat might be now *reiourned*, Till *Phebus* were about the world returned" (*Orlando Furioso*, 1591, bk. xxxi. st. 21).

72. *between . . . party*] between two disputants. *Party* is the regular legal term for one of two litigants.

73. *faces . . . mummers*] "*i.e.* the absurdly exaggerated contortion of the performers in a country mumming, or Christmas play" (Chambers). Cotgrave, *French Dict.*, 1611, has "*Mommeur:* a Mummer, one who goes a mumming."

73, 74. *set up the bloody flag*] fly the war-banner. Compare *Henry V.* I. ii. 101: "Stand for your own; unwind your *bloody flag*." Perhaps the impatience of the Tribunes reddens their faces.

75. *bleeding*] unfinished, unhealed. There is some similarity in the use of the word in *A Lover's Complaint*, 153: "Experience for me many bulwarks builded Of proofs *new-bleeding*," etc. Mr. G. S. Gordon (*Coriolanus*, Clar. Press, 1911) quotes *The Buggbears, circa* 1564, IV. iii. 37 (see *Early Plays from the Italian*, Bond, 1911, p. 130): "*Bion* . . . Thus far forth I like this geare.

the more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones.

Bru. Come, come, you are well understood to be a perfecter giber for the table than a necessary bencher in the Capitol.

Men. Our very priests must become mockers if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying Marcius is proud; who, in a cheap estimation, is worth all your predecessors since Deucalion, though peradventure some of the best of 'em were hereditary hangmen. God-den to your

Tra. Thou hast sene nothinge yet, to that thou shalt see. for yet it lies and *bledes.*"

79, 80. *a . . . table*] an abler after-dinner jester. Wright quotes *Hamlet*, v. i. 208-211: "Where be your *gibes* now? your gambols? your songs? your flashes of merriment that were wont to set the table on a roar?"

80-81. *a necessary bencher*, etc.] a senator whose presence is indispensable. We speak of justices on the bench, or collectively of the bench of bishops or the Episcopal bench, but *bencher* has gone out of use except to denote the governing members in an Inn of Court, the senior barristers of the society. Besides the passage in the text, the *New Eng. Dict.* cites Bishop Hall, *Contempl. N.T.* IV. xxx. [The Residue of the Contemplation, etc., 1634, "Christ before Caiaphus," p. 257]: "the grave *Benchers* of Jerusalem; the Synode of the choise Rabbies of Israel."

82. *Our very . . . mockers*] With the implied change from gravity and solemnity to mockery, Steevens compares *Much Ado about Nothing*, I. i. 123, 124: "Courtesy itself must convert to disdain, if you come in her presence."

84, 85. *not . . . beards*] not worth the effort made to speak it. Mr. Charles Crawford supplies a reference from *Cynthia's Revels*, v. ii. (Cunningham's Gifford's *Jonson*, I. 186 *b*): "for the Solemn Address, two lips *wagging*, and never a wise word." Compare also from the snatch of song quoted by Master Silence, *2 Henry IV.* v. iii. 37: "'Tis merry in hall when beards *wag* all," *i.e.* when all are busy talking; and Drayton, *Poems Lyrick and Pastoral*, The Seaventh Eglog (Spenser Soc. ed., p. 78): "*Batte.* Borrill sing on I pray thee let us heare, | that I may laughe to see thee shake thy bearde."

85-87. *beards . . . botcher's cushion*] A botcher is one who mends or patches old clothes, or boots. Mr. Crawford refers to Lyly, *Mydas*, III. iii. (*Works*, ed. Fairholt, vol. ii. p. 33), *Dello* (the Barber's Boy) *loq.*: "You cannot pose my master in a beard. Come to his house you shall sit upon twenty, all his cushions are stuft with beards"; and *ibid.* v. ii. p. 63: "a dozen of beards, to stuffe two dozen of cushions."

88, 89. *in a cheap estimation*] putting his valuation at the very lowest figure.

89, 90. *since Deucalion*] since the great flood. Shakespeare doubtless read the story of Deucalion and Pyrrha, which he refers to once again (*The Winter's Tale*, IV. iv. 442, "Far [*i.e.* farther] than Deucalion off") in the first book of Golding's Ovid's *Metamorphoses.*

91. *God-den*] Good evening, originally, God give you good even. In *Romeo and Juliet*, I. ii. 57, the old editions read: "*Godden* good fellow,"

worships: more of your conversation would infect my brain, being the herdsmen of the beastly plebeians: I will be bold to take my leave of you.

[*Brutus and Sicinius stand aside.*

Enter VOLUMNIA, VIRGILIA, *and* VALERIA.

How now, my as fair as noble ladies, and the moon, were she earthly, no nobler, whither do you follow your eyes so fast?

Vol. Honourable Menenius, my boy Marcius approaches; for the love of Juno, let 's go.

Men. Ha! Marcius coming home?

Vol. Ay, worthy Menenius; and with most prosperous approbation.

Men. Take my cap, Jupiter, and I thank thee. Hoo! Marcius coming home!

Vir., Val. Nay, 'tis true.

94. *Brutus . . . aside*] Theobald; *Bru. and Scic. Aside.* F. 105. *Vir., Val.*] Capell; *2 ladies* Ff; *Vol., Vir.*, Dyce (ed. 1).

to which the reply is "*Godgigoden*," etc. See also II. iv. 116, of the same play: "*Mer. God ye good den*, fair gentle woman. *Nurse.* Is it *good den?*"

92. *conversation*] probably here = society, as Mr. Verity suggests, noting the one-sidedness of the conversation, "in the modern sense." The sense society, intercourse, occurs often in Shakespeare, and also that of conduct, behaviour: see note on *Antony and Cleopatra*, II. vi. 119, in this series. All these senses survived much later.

93, 94. *being . . . plebeians*] *i.e. you* being, etc.

95. *the moon*] *i.e.* Diana, the goddess, supposed to be identical with the moon, being sometimes called Luna. See v. iii. 65, where Valeria is called, owing to her chastity, "The moon of Rome; chaste as the icicle That 's . . . And hangs on Dian's temple"; and also note on I. i. 256 *ante*.

96-97. *whither . . . fast?*] Shakespeare here beautifully refers to the eager glances of the expectant ladies, which were, as one might say, darted out before them towards the place where their warrior was about to appear. We might compare Montano's expression in *Othello*, II. i. 35-37:

"Let 's to the seaside, ho!
As well to see the vessel that 's come in,
As to throw out our eyes for brave Othello."

In Miss Jackson's *Shropshire Word Book*, 1867, we find "*Follow your looks* boys and come to the fire," quoted from *The Shropshire News*, Nov. 20th, 1897.

101, 102. *with . . . approbation*] with the greatest success and honour.

103. *Take . . . Jupiter*] Menenius suits the action to the word, and throws up his cap to Jupiter, the god of the air, in token of delight. See I. i. 211 *ante*, and note also IV. vi. 132, 136 *post*.

Hoo!] a cry expressive of wild delight and acclamation. See *Antony and Cleopatra*, II. vii. 141, 142:—

"*Eno. Hoo!* says a. There 's my cap.
Men. Hoo! [*Hoa* Ff] noble captain, come," and *The Masque of Queens*, Gifford's Jonson, ed. Cunningham, III, 54 (*b*):—

"Black go in, and blacker come out;
At thy going down, we give thee a shout.
Hoo! . . .
. . . *Hoo!* Har! Har! *Hoo!*"

Vol. Look, here 's a letter from him: the state hath another, his wife another; and I think there 's one at home for you.

Men. I will make my very house reel to-night. A letter for me!

Vir. Yes, certain, there 's a letter for you; I saw 't.

Men. A letter for me! It gives me an estate of seven years' health; in which time I will make a lip at the physician: the most sovereign prescription in Galen is but empiricutic, and, to this preservative, of no better report than a horse-drench. Is he not wounded? he was wont to come home wounded.

Vir. O, no, no, no.

Vol. O, he is wounded; I thank the gods for 't.

Men. So do I too, if it be not too much. Brings a' victory in his pocket? The wounds become him.

Vol. On 's brows: Menenius, he comes the third time home with the oaken garland.

Men. Has he disciplined Aufidius soundly?

122. *brows: Menenius*] Ff; *brows, Menenius;* Theobald.

109. *reel*] See note on the noun *reels* in *Antony and Cleopatra*, II. vii. 92 (in this edition), and examples of the verb there, *e.g.*: "here 's a giddy and drunken world, it *Reeles*, it hath got the staggers," etc. (Pearson's, Heywood, v. 168, *Rape of Lucrece*).

111. *certain*] certainly. Compare *The Merchant of Venice*, II. vi. 29: "Lorenzo, *certain*, and my love indeed," etc. Similarly *sure* is used; see *Othello*, IV. i. 227: "Something from Venice, *sure*."

113. *make a lip*] move the lip so as to express contempt, perhaps by pouting. Compare Sherwood, *French-English Dict.*, "*Faire la lippe*, to pout." *The Winter's Tale*, I. ii. 373, has "falling A lip of much contempt."

114, 115. *the most . . . empiricutic*] Galen's most supremely efficacious medicine is no better than one given by a quack. *Empiricutic* = empirical; a coinage on the analogy of *pharmaceutic*, according to the *New Eng. Dict.* Several critics have wasted ink in pointing out the anachronism of a reference to Galen more than 600 years before he was born. Of these things Shakespeare was always very careless.

115. *to this*] compared with this. Compare *Romeo and Juliet*, II. iv. 41: "Laura *to* his lady was but a kitchen wench," and Marlowe, *Jew of Malta*, IV. i. 1: "There is no music *to* a Christian's knell."

116. *report*] esteem, repute. Compare *Measure for Measure*, II. iii. 10-12: "a gentlewoman of mine, Who . . . Hath blister'd her *report*."

horse-drench] draught of horse medicine. See *The Two Angry Women of Abington* (Hazlitt's *Dodsley*, vii. p. 303): "we must have some smith to give the butler a *drench*, . . . for he hath got a *horse's* disease, namely the staggers."

120. *a'*] he, as in v. iii. 127 *post*, and frequently in the original editions of Shakespeare, even in the conversation of well-bred persons. In many places where Qq read "a" Ff read "he," and *vice versa*.

122. *On 's brows*] refers to "victory," represented by the oak-wreath.

123. *oaken garland*] See I. iii. 14 15 *ante*, and note.

Vol. Titus Lartius writes they fought together, but Aufidius got off.

Men. And 'twas time for him too, I 'll warrant him that: and he had stayed by him, I would not have been so fidiused for all the chests in Corioles, and the gold that 's in them. Is the senate possessed of this?

Vol. Good ladies, let 's go. Yes, yes, yes; the senate has letters from the general, wherein he gives my son the whole name of the war. He hath in this action outdone his former deeds doubly.

Val. In troth there 's wondrous things spoke of him.

Men. Wondrous! ay, I warrant you, and not without his true purchasing.

Vir. The gods grant them true!

Vol. True! pow, waw.

Men. True! I 'll be sworn they are true. Where is he wounded? [*To the Tribunes.*] God save your good worships! Marcius is coming home: he has more cause to be proud. Where is he wounded?

Vol. I' the shoulder and i' the left arm: there will be large cicatrices to show the people when he shall

128. *and*] Ff; *an* most edd. 139. *waw*] Ff; *wow* Capell. 141. *To the Tribunes*] Theobald.

129. *so fidiused*] so Aufidiused. Compare *The Merry Wives of Windsor*, IV. ii. 191-193 (in this edition):—

"*Mrs. Page.* Come Mother Pratt . . .
Ford. I 'll *Prat* her";

and see Mr. Hart's note there.

130. *possessed of this*] in possession of this intelligence, informed of this. See *The Merchant of Venice*, I. iii. 64 (in this edition): "Is he yet *possess'd* How much ye would?" and, for instances outside Shakespeare, Mr. Pooler's note there.

133. *name*] credit. So in *1 Henry VI.* IV. iv. 9:—

"York set him on to fight and die in shame,
That Talbot dead, great York might bear the *name*."

136, 137. *his true purchasing*] his having really earned the report. *To purchase* = to earn, procure, acquire, as well as to buy, in Middle English and Elizabethan. Compare Nash, *The Vnfortunate Traveller* (ed. Gosse, 1892, p. 88): "With him we trauelled along, hauing *purchast* his acquaintance a little before."

139. *pow, waw*] pish, pish. Compare Ford, *The Lady's Trial*, II. i. (*Works* of Massinger and Ford, 1875, p. 152*b*):—

"Pew waw, all 's one to me!"

Webster, *The White Devil*, I. ii, 78: "Pew wew, sir; tell not me Of planets," etc.; Nash, *Lenten Stuffe* (ed. McKerrow, III. 212), has: "All this may passe in the Queenes peace, and no mã say bo to it: but *baw waw*, quoth Bagshaw, to that which," etc.; on which the editor remarks: "Evidently a proverbial expression, but I have not met with it elsewhere. In *Misogonus* (ed. Brandl in *Quellen*), IV. i. 57, "Bow wow" seems to be meant as a contemptuous exclamation." See the passage: "Bow wow why shoud we haue lesse then he are not we the nediar,"

stand for his place. He received in the repulse of Tarquin seven hurts i' the body.

Men. One i' the neck, and two i' the thigh ; there 's nine that I know.

Vol. He had, before this last expedition, twenty-five wounds upon him.

Men. Now it 's twenty-seven : every gash was an enemy's grave. [*A shout and flourish.*
Hark ! the trumpets.

Vol. These are the ushers of Marcius : before him he carries noise, and behind him he leaves tears :
Death, that dark spirit, in 's nervy arm doth lie ;
Which, being advanc'd, declines, and then men die.

A Sennet. Trumpets sound. Enter COMINIUS *the General, and* TITUS LARTIUS ; *between them,* CORIOLANUS, *crowned with an oaken garland ; with Captains and Soldiers, and a Herald.*

Her. Know, Rome, that all alone Marcius did fight
Within Corioles gates : where he hath won,
With fame, a name to Caius Marcius ; these
In honour follows Coriolanus.
Welcome to Rome, renowned Coriolanus !
[*Sound. Flourish.*

153. *A shout . . .*] After *trumpets* in Ff. 155, 156. *These . . . tears :*] As Pope ; three lines ending *Martius : . . . Noyse ; . . . Teares :* in Ff. 161. *Caius Marcius*] Rowe (*Martius*) ; *Martius Caius* Ff. 161, 162. *these In . . . Coriolanus.*] Steevens ; *These . . . Martius Caius Coriolanus.* Ff (one line).

146. *his place*] the consulship.

147. *Tarquin*] See II. ii. 88 *et seq. post.*

148. *One i' the neck*, etc.] The usual explanation is that Menenius silently completes a reckoning of the wounds and arrives at a total of nine. I believe he supplements by opposing *neck* and *thigh* to *body*, and that then he or the poet hastily claims nine instead of ten.

157. *nervy*] muscular, sinewy. Mr. Crawford has provided an early instance : see Chapman, *Epistle Dedicatory*, prefixed to his translation of the first twelve books of *The Iliad* (*Poems*, etc., ed. Shepherd, 1875, p. 129 *b*) :—

"So in our tree of man, whose *nervy* root
Springs in his top," etc.

158. *advanc'd*] raised, as often : see I. vi. 61 *ante*, and note.

declines] descends. See *Hamlet*, II. ii. 499-501 :—

"for lo ! his sword,
Which was *declining* on the milky head
Of reverend Priam, seem'd i' the air to stick."

A Sennet] A particular set of notes (not now known) on the trumpet, differing from a flourish. See note in *Antony and Cleopatra*, in this series, II. vii. 16.

161. *to*] in addition to. Frequent, as, *e.g.* in *Macbeth*, III. i. 52.

All. Welcome to Rome, renowned Coriolanus!
Cor. No more of this; it does offend my heart:
Pray now, no more.
Com. Look, sir, your mother!
Cor. O,
You have, I know, petition'd all the gods
For my prosperity. [*Kneels.*
Vol. Nay, my good soldier, up;
My gentle Marcius, worthy Caius, and
By deed-achieving honour newly nam'd,—
What is it? Coriolanus must I call thee?
But, O, thy wife—
Cor. My gracious silence, hail!
Wouldst thou have laugh'd had I come coffin'd home,
That weep'st to see me triumph? Ah! my dear,
Such eyes the widows in Corioles wear,
And mothers that lack sons.
Men. Now, the gods crown thee!
Cor. And live you yet? [*To* VALERIA.] O my sweet lady, pardon.
Vol. I know not where to turn: O, welcome home;
And welcome, general; and y' are welcome all.
Men. A hundred thousand welcomes: I could weep,
And I could laugh; I am light, and heavy. Welcome!
A curse begin at very root on 's heart,
That is not glad to see thee! You are three

165-168. *No . . . prosperity*] As Pope; prose Ff. 169, 170. *and By . . . nam'd*] As Theobald; *And* begins line 170 in Ff. 177. *Cor.*] *Com.* Ff. [*To Valeria*] Theobald. 178, 179, *I . . . all*] As Pope; three lines in Ff, ending *turne. . . . Generall, . . . all.* 180-188. *A . . . folly*] As Pope; twelve lines in Ff, ending, *Welcomes: . . . laugh, . . . welcome: . . . heart, . . . thee . . . on: . . . haue . . . home, . . . Rallish . . . Warriors: . . . Nettle; . . . folly.* 183. *You*] F 2; *Yon* F.

170. *deed-achieving*] won by deeds. For this apparently passive use of the participle in *-ing*, compare *Rape of Lucrece*, 993, "unrecalling crime" = crime past recall, and *Antony and Cleopatra*, III. xiii. 77, "all-obeying breath" = breath which all obey.

172. *My . . . silence*] Abstract for concrete is common, though, as given to the mute Virgilia, the title may have been suggested by the following passage in North's Plutarch, *Life of Numa*, see ed. 1595, p. 72: "He Numa, much frequented the Muses in the woddes. For he would say he had the most part of his revelations of the Muses and he taught the Romans to reverence one of them above all the rest, who was called Tacita, as ye would say *Lady Silence.*"

181. *light, and heavy*] merry and sad by turns.

182. *root on's heart*] For "the root" we should now say "the bottom" of the heart. Compare Chaucer, *The Romaunt of the Rose*, 1026: "Me thinketh in myn *herte rote*"; *Antony and Cleopatra*, v. ii. 105: "grief that smites My very *heart at root.*"

That Rome should dote on ; yet, by the faith of men,
We have some old crab-trees here at home that will not
Be grafted to your relish. Yet welcome, warriors !
We call a nettle but a nettle, and
The faults of fools but folly.

Com. Ever right.

Cor. Menenius, ever, ever.

Her. Give way there, and go on !

Cor. [*To* VOLUMNIA *and* VIRGILIA.] Your hand, and yours :
Ere in our own house I do shade my head,
The good particians must be visited ;
From whom I have receiv'd not only greetings,
But with them change of honours.

Vol. I have liv'd
To see inherited my very wishes,
And the buildings of my fancy : only
There 's one thing wanting, which I doubt not but
Our Rome will cast upon thee.

Cor. Know, good mother,
I had rather be their servant in my way
Than sway with them in theirs.

Com. On, to the Capitol ! [*Flourish. Cornets. Exeunt in state, as before.*

190. [*To Volumnia . . .*] Ff omit; *to his Wife and Mother.* Capell. 194. *change*] *charge* Theobald. 196-198. *And . . . thee.*] As Malone ; four lines ending *Fancie : . . . wanting, . . . Rome . . . thee.* in Ff.

185. *old crab-trees*] the tribunes as crabbed, sour-natured old men. So in dialect (see *Eng. Dial. Dict.*), *crabstick* survives for a bad tempered morose person or child.

186. *grafted to your relish*] improved to your taste. For the same metaphor, but reversed, see *2 Henry VI.* III. ii. 212, 213 : " noble stock Was graft with crab-tree slip."

194. *change*] variety (Warburton). So, in sense of change of fine raiment, " change of bravery," *The Taming of the Shrew*, IV. iii. 57.

195. *inherited*] realized ; more literally " possessed," or " put into my possession " from the sense in which *inherit* is often used by Shakespeare. See *The Tempest*, IV. i. 154 :—

" the great globe itself,
Yea, all which it *inherit*, shall dissolve," etc. ;

The Two Gentlemen of Verona, III. ii. 87 : " This, or else nothing, will *inherit* her."

196. *the buildings . . . fancy*] As Dr. Wright points out, there is a parallel expression in *King Lear*, IV. ii. 85-87 :—

" But being widow, and my Gloucester with her,
May all the *building* in my *fancy* pluck
Upon my hateful life."

BRUTUS *and* SICINIUS *come forward.*

Bru. All tongues speak of him, and the bleared sights
Are spectacled to see him: your prattling nurse
Into a rapture lets her baby cry
While she chats him: the kitchen malkin pins
Her richest lockram 'bout her reechy neck,
Clambering the walls to eye him: stalls, bulks, windows,
Are smother'd up, leads fill'd, and ridges hors'd
With variable complexions, all agreeing

200. *Brutus . . . forward*] Theobald; *Enter . . .* Ff. 206, 207. *Clambering . . . hors'd*] As Pope; three lines ending *him: . . . up, . . . hors'd* in Ff.

202. *your*] a common colloquial use of *your* "to appropriate an object to a person addressed." See Abbott, *Shakes. Gram.*, § 221.

203. *rapture*] fit. The *New Eng. Dict.* says this sense is rare (now dialectic) and gives two old examples, the present passage and 1634 Sir T. Herbert, *Trav.* 24: "Then in rage and sudden *rapture* drew out his knife." The *Eng. Dial. Dict.* gives *rapture* as alive in Scotland and in Yorkshire in the sense of a fit of temper, a state of violent anger and excitement.

204. *chats him*] gossips about his exploits.

kitchen malkin] kitchen wench or slut, *malkin* being a diminution of Malde, Maud, and generally used disparagingly.

205. *lockram*] "a sort of cheap linen, made of different degrees of fineness ('Locram, *Linteamen crassius*,' Coles's *Lat. and Eng. Dict.* [1677])," Dyce's *Glossary*. Compare *Dives Pragmaticus*, 1563 (John Rylands' Facsimiles, 1910), 8:—

"fyne Raynes, fine Camericke, I have here to ſell,
ſyne Lawne, fine Holland, of a marke an ell:
ſyne *Lockeram*, fine Canuas, and fustien of Napell," etc.

Steevens gives a useful reference to Beaumont and Fletcher, *The Spanish Curate* [IV. v. vol. ii. p. 120: Camb. ed.]:—

"I give [to poor Maidens Marriages] *per annum* two hundred Ells of *Lockram*,
That there be no strait dealings in their Linnens,
But the Sails cut according to their Burthens."

reechy] dirty, greasy, originally *reeky*, *i.e.* smoky. See *Much Ado about Nothing*, III. iii. 143: "like Pharaoh's soldiers in the *reechy* painting."

206. *stalls, bulks*] Johnson explains *stall* as a bench or form where anything is set for sale. *Bulks* are the projecting framework in front of shops. A stall and a bulk are much the same thing, only that the former was perhaps movable and temporary. Florio has "*Balco*: the *bulk* or stall of a shop." See also *Othello*, v. i. 1: "Here stand behind this *bulk*," with Mr. Hart's note in this series.

207. *leads*] roofs, so called to this day when covered with sheets of lead instead of slates. Compare Nash, *The Unfortunate Traveller*, ed. McKerrow, II. 282, line 16: "Why, you should not come into anie manner house of account, but he hadde fishpondes and little orchardes on the toppe of his *leads*."

207, 208. *ridges hors'd With*] ridges of roofs bestridden by. The *New Eng. Dict.* marks *horsed* as rare in this meaning, which Shakespeare also uses in *The Winter's Tale*, I. ii. 288: "*horsing* foot on foot." For *with* = by, see *Antony and Cleopatra*, v. ii. 171; *The Winter's Tale*, v. i. 113; etc.

208. *variable complexions, all agreeing*, etc.] people of varying type, but all alike eager, etc. *Complexion* is constitution, and hence also its results in

In earnestness to see him : seld-shown flamens
Do press among the popular throngs, and puff
To win a vulgar station : our veil'd dames
Commit the war of white and damask in
Their nicely-gawded cheeks, to the wanton spoil

212, 213. *Commit . . . spoil*] As Pope; divided after *damaske* Ff.

temperament and bodily appearance. The sanguine, phlegmatic, choleric and melancholy were the four principal complexions, which in turn depended on the prevalent humour, whether blood, phlegm, choler, or melancholy, and ultimately on the prevalent element, whether air, water, fire or earth. "Does not our life consist of the four elements?" (*Twelfth Night*, II. iii. 10). So Sylvester's *Du Bartas*, week 1, day 2, 1620 ed., p. 21 :—

". . . aye some one [element] is most Predominant.
The pure red part, amid the Maſs of Blood,
The *Sanguine* Aire commands: the clutted mud,
Sunk down in Lees, Earths *Melancholy* showes:
The pale thin humor, that on th' out-ſide flowes,
Is watery *Phlegme;* and the light froathy ſcum,
Bubbling aboue, hath Fiery *Cholers* room.

The elements, again, were supposed to combine certain qualities. See the same, p. 24 :—

"The hot-dry Fire to cold-moist Water turns not;
The cold-dry Earth to hot-moist Aire returns not,
Returns not eas'ly : " etc.;

and Batman upon Bartholomè, lib. IV. c. 6, cited by Prof. Skeat on Chaucer's *Nonne Preestes Tale*, 4118 (108): "Ther be foure humours, Bloud, Fleame, Cholar, and Melancholy. . . . First, working heate turneth what is colde and moyst into the kind of Fleme, and then what is hot and moyst, into the kinde of Bloud; and then what is hot and drye into the kinde of Cholera; and then what is colde and drye into the kinde of Melancholia. . . ."

209. *seld-shown flamens*] sacred priests, rarely given to the vulgar gaze. Shakespeare has *seld* for *seldom* only once, in *Troilus and Cressida*, IV. v. 150: "As seld I have the chance"; but it occurs in *The Passionate Pilgrim*, line 175 (in a poem of unknown authorship): "*seld* or never found." In other writers it is pretty common, especially in the compound *seld-seen*, as for instance in Marlowe, *Jew of Malta*, I. i. 28: "*seld-seen* costly stones." Flamens were priests devoted to the service of a particular deity. See North's Plutarch, 1579, *Life of Numa*, ed. 1595, p. 71: "His second act was, that he did adde to the two priests of *Iupiter* and *Mars*, a third in the honour of *Romulus* who was called *Flamen Quirinalis*." The word was also sometimes applied more generally by English writers, as perhaps by Shakespeare himself in *Timon of Athens*, IV. iii. 155, "hoar (*i.e.* make white with disease) the flamen." The *New Eng. Dict.* gives only one example of the word earlier than that in the text, from Bellenden's Livy, 1553, ed. 1822, p. 34: "Yit we institute the sacrifice that pertenit to the flamin diall." The form *flamin*, reflecting the *i* of the oblique cases and nominative plural of the Latin word, is also Shakespeare's, and common.

210. *popular*] of the people, vulgar, as in III. i. 105; v. ii. 39 *post*. In II. iii. 101, the sense most usual now occurs: "I will counterfeit the bewitchment of some popular man," etc.

211. *a vulgar station*] a standing place with the mob.

212, 213. *the war . . . cheeks*] A common image. See *The Rape of Lucrece*, 71, 72: "Their silent war of lilies and of roses, . . . in her fair face's field," etc. Several other examples are given in the Variorum, ed. 1821, vol. xiv. pp. 71, 72.

213. *nicely-gawded*] finely adorned; *i.e.* with the natural tints of the complexion; for an allusion to artificial colouring, though some prefer it,

Of Phœbus' burning kisses : such a poother,
As if that whatsoever god who leads him
Were slily crept into his human powers,
And gave him graceful posture.

Sic. On the sudden,
I warrant him consul.

Bru. Then our office may,
During his power, go sleep.

Sic. He cannot temperately transport his honours
From where he should begin and end, but will
Lose those he hath won.

Bru. In that there 's comfort,

Sic. Doubt not
The commoners, for whom we stand, but they
Upon their ancient malice will forget

214. *poother*] *pother* Rowe. 217-219. *On . . . sleep*] As Pope ; prose in Ff.

would be contradictory to "the war of white and damask," an obvious figure for the fluctuating extent and depth of the natural colour, as many examples witness. Steevens and others supply several in the 1821 Variorum; *e.g. Venus and Adonis*, 345, 346 : "To note the fighting conflict of her hue, How white and red each other did destroy!"; *The Taming of the Shrew*, IV. v. 30 : "Such war of white and red within her cheeks!"; Massinger, *Great Duke of Florence*, V. iii. [ed. Cunningham, p. 250*b*] : "the lilies Contending with the roses in her cheek." From *gauds* = gewgaws, finery, etc., comes the verb : to furnish with gauds, and so to make fine, adorn.

214. *poother*] bustle, confusion. The form is dialectical, and in *King Lear*, III. ii. 50, the forms *pudder* (F) and *Powther* (Q 1) appear :—

"the great gods
That keep this dreadful *pudder* o'er our heads."

See note on the passage, in this series.

215-217. *As if . . . posture*] *Posture* = attitude. The passage contains allusions to the old conceptions of a favouring divinity or guardian angel, and of gods disguised as men. So in Pope's Homer, *Iliad*, V. 234-236 :—

"If 'tis a God, he wears that chief's disguise ;
Or if that chief, some guardian of the skies
Involv'd in clouds, protects him in the fray," etc. ;

and *Antony and Cleopatra*, II. iii. 19 : "Thy demon, that 's thy spirit which keeps thee, . . . thy angel," and IV. viii. 24 : "he hath fought to-day As if a god, in hate of mankind, had, Destroy'd in such a shape."

220, 221. *He cannot . . . end*] Elliptical and figurative (*transport*) for "he cannot carry himself with sufficient moderation to keep his honours from beginning to end, *i.e.* throughout his course." Compare IV. vii. 36, 37 *post* : "but he could not Carry his honours even." Defending the text from Johnson's suggested reading, "transport . . . From . . . *t'an* end," Malone compares *Cymbeline*, III. ii. 63-66 :—

"and for the gap
That we shall make in time, from our hence-going
And our return, to excuse," etc.

223. *commoners*] the commonalty, "the common file" of I. vi. 43 *ante*.

224. *Upon*] owing to. Compare *Julius Cæsar*, IV. iii. 151 : "O insupportable and touching loss! *Upon* what sickness?"

With the least cause these his new honours; which
That he will give them, make I as little question
As he is proud to do 't.

Bru. I heard him swear,
Were he to stand for consul, never would he
Appear i' the market-place, nor on him put
The napless vesture of humility;
Nor, shewing, as the manner is, his wounds
To the people, beg their stinking breaths.

Sic. 'Tis right.

Bru. It was his word. O! he would miss it rather
Than carry it but by the suit o' the gentry to him
And the desire of the nobles.

Sic. I wish no better
Than have him hold that purpose and to put it
In execution.

Bru. 'Tis most like he will.

Sic. It shall be to him then as our good wills,
A sure destruction.

Bru. So it must fall out
To him or our authorities. For an end,
We must suggest the people in what hatred
He still hath held them; that to 's power he would
Have made them mules, silenc'd their pleaders, and
Dispropertied their freedoms; holding them,

225, 226. *With . . . question*] Divided after *Honors*, in Ff. 230. *napless*] Rowe; *Naples* Ff. 233-235. *It . . . nobles*] As Steevens (1778); four lines in Ff ending *word: . . . carry it, . . . him, . . . Nobles.* 235-237. *I . . . execution*] As Pope; prose in Ff. 238, 239. *It . . . destruction*] As Rowe; prose in Ff. 243, 244. *Have . . . them*] As Pope; divided after *Pleaders* in Ff. 244. *Dispropertied*] *disproportioned* Ff 2-4.

225. *which*] which cause, which provocation.

226, 227. *make . . . question . . . proud to do 't*] Sicinius says he has no doubt that Coriolanus will give provocation, having the pride which will urge him to do it. He measures his own assurance of the action by the undoubted existence of the quality.

230. *napless vesture*] threadbare garment. For the "poore gowne" of North's Plutarch, see *Extracts*, p. xxxviii *ante*, "For the custome of Rome . . . at that time," for "suche as dyd sue for any office," etc.

238. *as our good wills*] as our interest would have it.

240. *authorities*] power, offices.

For an end] In short. *The New Eng. Dict.* quotes Lambarde, *Perambulation of Kent*, 1570-1576, ed. 1826, p. 221: "*For an end* therefore I tell you," etc.

241. *suggest*] here = insinuatingly remind, slightly extending the sense of insinuating an idea into someone's mind. The word is frequently used for "tempt," and "seduce from." See *Henry V.* II. ii. 114; *All's Well that Ends Well*, IV. v. 47.

244. *Dispropertied*] No other instance of the word is yet known, but *propertied* occurs in the sense "possessed of a quality or qualities": see *Antony and*

In human action and capacity.
Of no more soul nor fitness for the world
Than camels in the war; who have their provand
Only for bearing burthens, and sore blows
For sinking under them.
Sic. This, as you say, suggested
At some time when his soaring insolence
Shall touch the people—which time shall not want
If he be put upon 't; and that 's as easy
As to set dogs on sheep—will be his fire
To kindle their dry stubble; and their blaze
Shall darken him for ever.

247. *the war*] Hanmer; *their Warre* Ff. 251. *touch*] Hanmer; *teach* Ff; *reach* Theobald.

Cleopatra, v. ii. 83 (this series), and examples in the text and note there. Hence "dispropertied their freedoms" should mean, taken literally, "took away the qualities or essentials of their liberties," and freely interpreted, "dispossessed them of their liberties."

247, 248. *camels . . . burthens*] Compare Holland's Plinie, *Natural Historie*, VIII. 18: "in thise parts from whence they [Camels] come they serve all to carry packs like lâbouring horses, and are put to service also in the warres."

247. *provand*] provender, food. See *Reynard the foxe*, Caxton's translation, 1481 (ed. Arber, p. 60): "They [*i.e.* my chyldren] conne wel also duke in the water after lapwynches and dokys/ I wolde ofte sende them for *prouande*." The word (which is only found once in Shakespeare) has its use extended to munitions, etc.: so in Jonson's *Every Man in his Humour*, III. i., Bobadil calls Master Stephen's "Toledo" "A poor *provant* rapier, no better." *Provant* is by far the most usual Elizabethan form of the word. See also Nash, *The Unfortunate Traveller*, 1594, ed. Gosse, 1892, p. 14: "countie paltaine of cleane strawe and *prouant*"; "syder and such like *prouant*" (p. 21): "*prouant* thrust it selfe into poore souldier's pockets whether they would or no" (p. 25). See, for other examples, the 1821 Variorum, XIV. 75.

249. *suggested*] insinuated. See line 241 *ante*.

251. *touch*] Mr. Craig left in the text the emendation "reach," which he had recently adopted in *The Little Quarto Shakespeare*, but his collections for a note show that he had come to prefer "touch," as do many editors. He cites for its meaning ("sting, hurt"), *Cymbeline*, IV. iii. 4: "Heavens, How deeply you at once do touch me!" and concludes: "The reading of Ff is 'teach,' which can hardly be right; Pope, in his second edition, following Theobald, reads 'reach.'" For this reason, I place "touch" in the text, but record my own opinion strongly against any alteration. Malone opposed any, because he interpreted as follows: "When he, with the insolence of a proud patrician, shall instruct the people in their duty to their rulers"; but I take the intended meaning to be: "When his insolence shall teach the people their mistake and the danger of putting this present hero in authority." His insolence is to begin their enlightenment, and the tribunes will continue the instruction and better it by their insinuations.

252. *put upon 't*] provoked to it.

253. *his fire*] *his* fire because it will be the kindling effect of his hatred and all the other antecedents comprised in *This*, line 249.

255. *darken him*] put out his light. Compare the kindred sense of the word in IV. vii. 5 *post*, to deprive of lustre or renown, and in *Antony and Cleopatra*, III. i. 24, "gain which *darkens* him."

Enter a Messenger.

Bru. What 's the matter?

Mess. You are sent for to the Capitol. 'Tis thought
That Marcius shall be consul.
I have seen the dumb men throng to see him, and
The blind to hear him speak: matrons flung gloves,
Ladies and maids their scarfs and handkerchers,
Upon him as he pass'd; the nobles bended,
As to Jove's statue, and the commons made
A shower and thunder with their caps and shouts:
I never saw the like.

Bru. Let 's to the Capitol;
And carry with us ears and eyes for the time,
But hearts for the event.

Sic. Have with you. [*Exeunt.*

SCENE II.—*The Same. The Capitol.*

Enter two Officers, to lay cushions, as it were, in the Capitol.

First Off. Come, come; they are almost here. How many stand for consulships?

Sec. Off. Three, they say; but 'tis thought of every one Coriolanus will carry it.

256-259. *You . . . gloves*] As Dyce; in Ff lines end *Capitoll: . . . Consul: . . . see him, . . . gloves,.*

Scene II.

The same. The Capitol.] *The Capitol.* Pope (sc. v.).

259-261. *matrons . . . pass'd*] "Here our author has attributed some of the customs of his own age to a people who were wholly unacquainted with them. Few men of fashion in his time appeared at a tournament without a lady's favour upon his arm: and sometimes when a nobleman had tilted with uncommon grace and agility, some of the fair spectators used to *fling a scarf* or glove 'upon him as he pass'd.'"—Malone.

263. *A shower*] *i.e.* of falling caps, which they had flung up for joy. Compare *Julius Cæsar*, I. ii. 246-248: "the rabblement hooted and clapped their chopped hands and threw up their sweaty night-caps." In line 103 *ante*, Menenius throws up his cap for joy at the news of Marcius's home-coming: "Take my cap, Jupiter, and I thank thee."

266. *Have with you*] a word to get the characters off the stage, but also a ready assent both to go and to co-operate. See *Othello*, I. ii. 53 (this series), and Mr. Hart's note: "*Iago.* . . . Come, captain, will you go? *Oth. Have with you.*"

Scene II.

3, 4. *of every one*] by every one. Compare *Hamlet*, I. i. 25: "Touching this dreaded sight, twice seen *of* us"; and also for this common use of *of*, 1 Corinthians xv. 5: "And that he was seen *of* Cephas."

First Off. That 's a brave fellow; but he 's vengeance proud, and loves not the common people.

Sec. Off. Faith, there hath been many great men that have flattered the people, who ne'er loved them; and there be many that they have loved, they know not wherefore: so that, if they love they know not why, they hate upon no better a ground. Therefore, for Coriolanus neither to care whether they love or hate him manifests the true knowledge he has in their disposition; and out of his noble carelessness lets them plainly see 't.

First Off. If he did not care whether he had their love or no, he waved indifferently 'twixt doing them neither good nor harm; but he seeks their hate with greater devotion than they can render it him, and leaves nothing undone that may fully discover him their opposite. Now, to seem to affect the malice

5. *vengeance*] exceedingly, desperately. This adverbial sense occurs only here in Shakespeare, but compare *Thersites* (Hazlitt's Dodsley's *Old English Plays*, I. 405), "for they are *vengeance* heavy." *Vengeable* (see *Eng. Dial. Dict.*) is similarly used in some dialects. The word also occurs as an adjective: see *Damon and Pithias* (Dodsley, iv. 64), "a *vengeance* knave and rough."

8. *who ne'er loved them*] What follows shows that *who* refers to the people and *them* to the great men, whom the people never loved notwithstanding this flattery.

9. *they*] the people.

14. *out of*] owing to (see *Hamlet*, II. ii. 630-631), often used by Shakespeare in this sense.

15. *lets*] See Abbott, *Shakes. Gram.*, § 399, for similar omissions of the nominative when it cannot be mistaken.

17. *he waved*] he would have wavered. Either for conciseness, or vividness, or both, the Elizabethans instinctively used the subjunctive in a form, as Abbott, § 361, puts it, "identical with the indicative, where nothing but the context (in the case of past tenses) shows that it is the subjunctive." Another example will be found in IV. vi. 113 *post*, where "charged" = would charge; and see *The Merchant of Venice*, II. i. 17-20: "But if my father had not scanted me . . . Yourself, renowned prince, then stood [= would have stood *or* would stand] as fair," etc.

19. *devotion*] ardour.

20, 21. *discover . . . opposite*] show him to be their adversary. For *opposite* in this common sense, see *Twelfth Night*, III. iv. 293: "He is indeed, sir, the most skilful, bloody and fatal *opposite*," etc.; *King Lear*, v. iii. 153; etc.; also Webster, *A Cure for a Cuckold*, III. i. (ed. Hazlitt, iv. 46): "*Less*[*ingham*]. . . . I am come hither with full purpose To kill you. *Bon*[*vile*]. Ha! *Less.* Yes, I have no *opposite* i' th' world but Yourself."

21. *seem to*] Perhaps it is unnecessary to look beyond the ordinary meaning of *seem to* here, although, from what we have just been told, there is no doubt about the fact that Coriolanus affects the malice of the people. It is right, however, to note the peculiar use of *seem* in Shakespeare's time. The *New Eng. Dict.* cites numerous examples of *seem* = think, deem, and gives a second meaning, "think fit" (which would suit the passage under consideration), quoting, *e.g.* Jonson's *Alchemist* (1610), I. iii.: "The rest They 'll *seem to* follow," which was

and displeasure of the people is as bad as that which he dislikes, to flatter them for their love.

Sec. Off. He hath deserved worthily of his country; and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted, without any further deed to have them at all into their estimation and report; but he hath so planted his honours in their eyes, and his actions in their hearts, that for their tongues to be silent, and not confess so much, were a kind of ingrateful injury; to report otherwise, were a malice, that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it.

First Off. No more of him; he 's a worthy man: make way, they are coming.

A Sennet. Enter, with Lictors before them, COMINIUS *the Consul,* MENENIUS, CORIOLANUS, *Senators,* SICINIUS *and* BRUTUS. *The Senators take their places; the Tribunes take theirs by themselves.* CORIOLANUS *stands.*

Men. Having determin'd of the Volsces, and

A Sennet. Enter . . .] Substantially in Ff. 37, 38. *Having . . . remains,*] As Pope; divided after *Volsces* in Ff.

understood in practically the same sense by Whalley: "They 'll think it convenient to follow," and Cunningham, "Deem it seemly to follow." Mr. Hathaway, in his edition of *The Alchemist* (Yale Studies, 1903), after citing these, adds: "Probably this is the right idea. It may, however, be an analogy to the Latin *videri, to be seen,* or *to seem, i.e. they 'll be seen to follow.*" The sense favoured by Mr. Hart in his note on the Jonson passage, and note, with illustrations, on *Othello,* III. i. 30, in this series ("if she will stir hither, I shall *seem to* notify unto her") is, "put on a seeming to, make ready to, or arrange, or begin to do a thing." In Shakespeare, besides the above, he refers to *The Merchant of Venice,* II. iv. 11, and *A Midsummer Night's Dream,* III. i. 19: "Write me a prologue; and let the prologue *seem* to say, we will do no harm," etc.

21. *affect*] aim at. So *affects* in III. iii. 1, and *affecting,* IV. vi. 32 *post.*

25. *as those*] elliptical, and = as the ascent of those.

27. *bonneted, without,* etc.] merely took off their caps and nothing more. Of *bonnet* (verb intransitive) = "To take off the bonnet in token of respect; to 'vail the bonnet,'" the *New Eng. Dict.* gives only this example. See Mr. Hart's note on the "much disputed expression" *unbonneted* in *Othello,* I. ii. 23, in this series, where Cotgrave, *French Dict.,* 1611, is cited: "*Bonneter,* to put off his cap unto." As Mr. Hart says, standing bareheaded as a mark of respect was more usual in Shakespeare's day than now. "You must thinke in an armie, . . ." says Jack Wilton (in Nash's *The Unfortunate Traveller,* ed. Gosse, p. 27), "it is a flat stab once to name a Captaine without cappe in hand." Figurative uses naturally arose; in Lyly's *Euphues* (ed. Arber, p. 117), Euphues advises Philautus: "Stande thou on thy pantuffles, and she will *vayle bonnet;* lye thou aloofe and she will ceaze on the lure," etc.

36. *Sennet*] See note on II. i. 158 *ante.*

To send for Titus Lartius, it remains,
As the main point of this our after-meeting,
To gratify his noble service that
Hath thus stood for his country: therefore, please you,
Most reverend and grave elders, to desire
The present consul, and last general
In our well-found successes, to report
A little of that worthy work perform'd
By Caius Marcius Coriolanus, whom
We met here both to thank and to remember
With honours like himself.

First Sen. Speak, good Cominius:
Leave nothing out for length, and make us think
Rather our state 's defective for requital
Than we to stretch it out. [*To the Tribunes*] Masters o' the people,
We do request your kindest ears, and after,
Your loving motion toward the common body,
To yield what passes here.

Sic. We are convented
Upon a pleasing treaty, and have hearts

40, 41. *To . . . you*] As Pope; divided after *hath* in Ff. 46. *Caius Marcius*] Rowe (*Martius*); *Martius Caius* Ff. 50. *state 's*] F 4; *states* F. 51. [*To the . . .*] Cambridge edd. *o' the*] *o' th'* F 4; *a' th'* F. 54-66. *We are . . . place.*] As Pope; prose Ff.

38. *Titus Lartius*] Whom Cominius had sent to Corioles; see I. ix. 75-78.

40. *gratify*] reward. See *The Merchant of Venice*, IV. i. 406: "Antonio, *gratify* this gentleman," and the note in this edition giving further examples from other dramatists. Shakespeare has the verb in the same sense in two other passages, *viz. Othello*, V. ii, 213, and *Cymbeline*, II. iv. 7.

44. *well-found*] Some explain as = "fortunately met with," others, "approved," *i.e.* found good, or satisfactory. Schmidt extends the meaning to: "found to be as great as they were reported."

47, 48. *remember . . . himself*] mark our memory of his services by appropriate honours. *Remember* is perhaps a way of saying "reward," and may remind us of a common use of the word to-day and in Shakespeare's time. See *Macbeth*, II. iii. 23: "I pray you, *remember* the porter."

51. *to stretch it out*] "it" probably refers to "our state," in which case the sense is: in straining its resources for fit reward. If "it" refers to "requital," we may interpret: in our endeavours to extend reward till it match desert.

52-54. *and after . . . here*] and that, subsequently, you will move the people to add their grant to ours.

53. *the common body*] See *Antony and Cleopatra*, I. iv. 44:—

"This *common body*,
Like to a vagaband flag upon the stream,
Goes to and back," etc.;

also compare "the *common* bosom" (*King Lear*, V. iii. 49).

54. *convented*] summoned, convened. See *Measure for Measure*, V. i. 158: "Whensoever he 's *convented*."

55. *treaty*] a thing to be treated of, a proposal requiring ratification. So in *King John*, II. i. 481:—

Inclinable to honour and advance
The theme of our assembly.

Bru. Which the rather
We shall be blest to do, if he remember
A kinder value of the people than
He hath hereto priz'd them at.

Men. That 's off, that 's off; 60
I would you rather had been silent. Please you
To hear Cominius speak?

Bru. Most willingly;
But yet my caution was more pertinent
Than the rebuke you give it.

Men. He loves your people;
But tie him not to be their bedfellow. 65
Worthy Cominius, speak.

[*Coriolanus rises, and offers to go away.*

Nay, keep your place.

First Sen. Sit, Coriolanus; never shame to hear
What you have nobly done.

Cor. Your honours' pardon:
I had rather have my wounds to heal again
Than hear say how I got them.

Bru. Sir, I hope 70
My words disbench'd you not.

Cor. No, sir: yet oft,
When blows have made me stay, I fled from words.
You sooth'd not, therefore hurt not. But your people,
I love them as they weigh.

Men. Pray now, sit down.

Cor. I had rather have one scratch my head i' the sun 75

67. *First Sen.*] *1 Sen.* Rowe; *Senat.* Ff. 70, 71. *Sir, . . . not*] As Pope; one line Ff. 74. *weigh.*] Hanmer; *weigh*— in Ff.

"Why answer not the double majesties
This friendly *treaty* of our threaten'd town?"

58. *blest to do*] most happy to do, as in *King John*, III. i. 251, 252:—

"we shall be *blest*
To do your pleasure, and continue friends."

73. *sooth'd not*] did not flatter. Compare *soothing*, I. ix. 44 *ante*, and see *King John*, III. i. 121: "thou art perjur'd too, And *soothest* my greatness"; *Grim the Collier of Croydon* (Hazlitt's *Dodsley*, VIII. 455): "He hath descried me sure, he *sootheth* me so!"

74. *as they weigh*] according to their weight, or value. Compare *Measure for Measure*, IV. ii. 31: "you *weigh* equally; a feather will turn the scale."

When the alarum were struck than idly sit
To hear my nothings monster'd. [*Exit Coriolanus.*
Men. Masters of the people,
Your multiplying spawn how can he flatter,
That 's thousand to one good one, when you now see
He had rather venture all his limbs for honour
Than one on 's ears to hear it? Proceed, Cominius.
Com. I shall lack voice: the deeds of Coriolanus
Should not be utter'd feebly. It is held
That valour is the chiefest virtue, and
Most dignifies the haver: if it be,
The man I speak of cannot in the world
Be singly counterpois'd. At sixteen years,
When Tarquin made a head for Rome, he fought
Beyond the mark of others; our then dictator,
Whom with all praise I point at, saw him fight,
When with his Amazonian chin he drove

81. *one on 's*] F 3; *on ones* F. 84, 85. *That . . . be,*] As F 2; divided after *Vertue,* in F. 91. *chin*] F 3; *Shinne* F.

76. *When . . . struck*] When the signal for battle was sounded. Compare *Richard III.* IV. iv. 148: "*strike alarum* drums," and *2 Henry VI.* II. iii. 95: "Sound, trumpets, *alarum* to the combatants!"

77. *monster'd*] made into marvels. Compare *King Lear,* I. i. 223:—

"Sure her offence
Must be of such unnatural degree
That *monsters* it."

Spenser uses the noun with "make" to convey something similar to the thought in *King Lear.* See *The Faerie Queene* III. ii. 40:—

"Daughter, (said she) "what need ye be dismayd?
Or why make ye such *Monster* of your minde?
Of much more uncouth thing I was affrayd,
Of filthy lust, contrary unto kinde," etc.

79. *That 's . . . one*] In which for every good man there are a thousand worthless ones.

83-85. *It is . . . haver*] See North's Plutarch, *Extracts, ante,* p. xxviii.

87. *singly counterpois'd*] matched even once.

At sixteen years] As Mr. Verity points out, Plutarch is not so definite. See *ante, Extracts,* p. xxviii, "being but a stripling."

88. *made a head*] to make a head = to collect an armed force. Compare "The Goths have gather'd *head*" (*Titus Andronicus,* IV. iv. 63), and see III. i. 1 *post,* and *3 Henry VI.* II. i. 141:—

"For in the marches here we heard you were,
Making another *head* to fight again."

for Rome] to gain back his power in Rome, or, merely, to attack, for an attempt on, Rome.

89. *Beyond the mark*] Beyond the reach or power. Perhaps a metaphor from archery, or from the sense of mark = limit, boundary. Compare *Antony and Cleopatra,* III. vi. 87: "You are abused *Beyond the mark* of thought."

our then dictator] See North, *Extracts, ante,* p. xxviii. The name of the dictator is not given.

91. *Amazonian*] *i.e.* bare and unrazored, like that of an Amazon. The adjective occurs also in *3 Henry VI.* I. iv. 114: "an *Amazonian* trull."

The bristled lips before him. He bestrid
An o'er-press'd Roman, and i' the consul's view
Slew three opposers: Tarquin's self he met,
And struck him on his knee: in that day's feats,
When he might act the woman in the scene,
He prov'd best man i' the field, and for his meed
Was brow-bound with the oak. His pupil age
Man-enter'd thus, he waxed like a sea,
And in the brunt of seventeen battles since
He lurch'd all swords of the garland. For this last,

92. *bestrid*] See North's Plutarch, *Extracts*, *ante*, p. xxviii, and compare *The Comedy of Errors*, v. i. 192: "When I *bestrid* thee in the wars, and took Deep scars to save thy life."

93. *o'er-press'd*] borne down by irresistible force, overthrown. The *New Eng. Dict.* quotes 1523 Lord Berners, *Froissart*, I. ccxxxvii. 338: "He was closed in amonge his enemyes, and so sore *ouerpressed* that he was felled down to the erthe."

95. *struck . . . knee*] smote him so that he fell on his knees. Compare *1 Henry VI.* IV. vii. 5, where Talbot, speaking of his son, Young Talbot, says:—

"When he perceived me shrink and *on my knee*,
His bloody sword he brandish'd over me."

96. *When . . . scene*] This way of expressing how far the deeds of the youthful Marcius surpassed the promise of his age and "Amazonian chin," gains force from the recollection that the parts of women were represented by boys. More pointed allusions to the fact in Shakespeare are in the epilogue to *As You Like It*, line 18 *et seq.*, where the performer of Rosalind's part declares: "If I were a woman, I would kiss," etc., and in *Antony and Cleopatra*, v. ii. 219-220: "and I shall see Some squeaking Cleopatra boy my greatness," etc.

98. *the oak*] See I. iii. 15 *ante*.

98, 99. *His pupil age . . . thus*] This is usually explained, following Wright, as an allusion to the use of "entered" in connection with initiation into a University or other society, and as conveying the sense: Having been thus initiated into manhood in his pupilary stage. But as he was now, however remarkably, beginning his apprenticeship to war, it is simpler to understand: Having thus begun his pupil age in a way worthy of a full-grown man. Shakespeare also uses "pupil age" in *1 Henry IV.* II. iv. 106: "since the old days of goodman Adam to the *pupil age* of this present twelve o'clock at midnight," and "*pupil* pen" in *Sonnet* XVI. Compare also Spenser, *The Faerie Queene*, dedicatory sonnet to Lord Grey:—

"Most Noble Lord the pillor of my life,
And Patrone of my Muses *pupill age*."

100. *the brunt*] the shock, where the fire of fight raged fiercest; now familiar in the phrase, "to bear the brunt of (anything)." See Golding's Ovid, *Metamorphoses*, XIII. 53, ed. Rouse, p. 253: "To shun the formost *brunts* of war"; Lyly, *Euphues and his Ephoebus*, 1581, ed. Arber, p. 123: "hee that hath endured the *brunts* of fancy."

101. *lurch'd . . . garland*] robbed all warriors of the victor's wreath. The *New Eng. Dict.* puts the passage under *lurch*, transitive, "To get the start of (a person) so as to prevent him from obtaining a fair share of food, profit, etc. In later use, to defraud, cheat, rob." These senses are well established, but Malone thought he had traced a different origin for the phrase in connection with gaming. "To *lurch*," he says, "in Shakespeare's time, signified to win a maiden set at cards, etc. See Florio's *Italian Dict.*, 1598: '*Gioco marzo:* A maiden set, or *lurch*, at any game.' See also Coles' *Latin Dict.*, 1679: 'A lurch, *Duplex palma*, *facilis victoria*.' 'To

Before and in Corioles, let me say,
I cannot speak him home: he stopp'd the fliers,
And by his rare example made the coward
Turn terror into sport: as weeds before
A vessel under sail, so men obey'd,
And fell below his stem: his sword, death's stamp,
Where it did mark, it took; from face to foot
He was a thing of blood, whose every motion
Was tim'd with dying cries: alone he enter'd
The mortal gate of the city, which he painted

105. *weeds*] F; *Waves* Ff 2-4. 108. *took; from . . . foot*] Tyrwhitt conj.; *tooke from . . . foot:* Ff.

lurch all swords of the garland,' therefore, was to gain from all other warriors the wreath of victory, with ease, and incontestable superiority." It will be observed he does not produce an instance of the verb which he postulates. A verb given in the *New Eng. Dict.*, "To beat in various games of skill, sometimes by a specified number or proportion of points" (French *lourche*, a game, whereas *lurch* above is connected with *lurk*), scarcely helps his case. For *lurch* in the senses cited in the beginning of this note, the *New Eng. Dict.* gives also 1592 Greene, *Def. Conny Catch.* (1859), 18: "Was not this an old Cony catcher . . . that could *lurtch* a poore Conny of so many thousands at one time?"; 1604 Middleton, *Father Hubburd's Tales*, Wks. (Bullen), VIII. 94: "where, like villainous cheating bowlers, they *lurched* me of two of my best limbs, *viz.* my right arm and right leg," etc.; and the well-known passage in Jonson's *Silent Woman:* see Introduction, *ante*, p. x.

103. *home*] thoroughly, to the extent of his deserts. In I. iv. 38 *ante*, and IV. i. 8 *post*, we have the ordinary use, familiar nowadays, with *charge, strike;* in III. iii. 1, and IV. ii. 48 *post*, other extended uses, to accusation "In this point charge him *home*," and the telling of home-truths, "You have told them *home*." A nearer parallel with the text is given by *The Tempest*, V. i. 71: "I will pay thy graces *Home* both in word and deed."

107. *his stem*] This word for the prow of a ship, or, strictly speaking, the piece of timber in which both sides of the ship terminate at the bow, is used once again by Shakespeare (not this time in a metaphorical sense) in *Pericles*, IV. i. 63, 64:—

"they skip
From *stem* to stern."

Compare Captain John Smith, *An Accidence for Young Sea-Men*, 1626, *Works* ed. Arber, p. 792: "First lay the Keele, the *Stemme*, and Starne in a dry docke, or vppon the stockes," etc.

108. *took*] practically = slew. The mark of his sword was death's imprint, an assurance of certain death.

109-110. *whose . . . cries*] "To time" is "To mark or ascertain the time or rate," and *Was tim'd with* may mean no more here than "was indicated by." The accepted explanation is, however, Johnson's, or a variant of it: "The cries of the slaughter'd regularly followed his motion, as music and a dancer accompany each other." Deighton has: "The cries of the dying kept time with each motion of his; were an accompaniment to every step he took, as a musical instrument accompanies singing or dancing."

111. *mortal gate*] Probably *mortal* is here used in the sense of deadly, fatal to enter, and not as Johnson explains it, "made the scene of death." Compare the sense of *mortal* in III. i. 294 *post* ("*Mortal*, to cut it off"). Shakespeare has "*mortal* engines" (*Othello*, III. iii. 355); "*mortal* drugs" (*Romeo and Juliet*, V. i. 66).

With shunless destiny; aidless came off,
And with a sudden reinforcement struck
Corioles like a planet. Now all 's his:
When by and by the din of war 'gan pierce
His ready sense; then straight his doubled spirit
Re-quicken'd what in flesh was fatigate,
And to the battle came he; where he did
Run reeking o'er the lives of men, as if
'Twere a perpetual spoil; and till we call'd

119, 120. *Run . . . call'd*] F 2; divided after *'twere* F.

112. *shunless destiny*] Shunless destiny may be simply blood destined to flow, the blood of men for whom there was no escape from their fate at his hands; but Wright goes further: "The figure of his sword being death's stamp and marking his victim, is here carried on. Coriolanus set his bloody mark upon the gate, indicating that it was his by an inevitable fate, as plague-stricken houses were painted with a red cross."

aidless] not found again in Shakespeare. Milton has it in *Comus*, line 574: "The *aidless*, innocent lady his wish't prey."

came off] See I. VI. 1, 2 *ante*: "We are *come off* Like Romans," and note on that passage.

113, 114. *struck . . . planet*] The astrologers ascribed to the planets power to "strike" or blast (see *Hamlet*, I. i. 161, of the "gracious" time of Christmas, "then no planets strike"), and other malign agencies, as in *King Lear*, I. ii. 134-136: "drunkards, liars, and adulterers, by an enforced obedience of planetary influence." Compare Jonson, *Every Man in his Humour*, IV. v. (*Works*, ed. Gifford and Cunningham, I. 47*a*): *Bobadill.* "... by Heaven! sure I was *struck with a planet* thence, for I had no power to touch my weapon. *E. Knowell.* Ay, like enough; I have heard of many that have been beaten under a planet." Gifford refers to the use of *planet-stricken* "for any sudden attack for which the physician could not readily find a proper name," and quotes *Observations on the Bills of Mortality*, by Captain John Grant ("printed before the middle of the seventeenth century"), p. 26: ". . . Again, if one died *suddenly*, the matter is not great, whether it be reported in the bills, *suddenly*, *apoplexy*, or *planet-strucken*," and, a few pages further on, in *An Account of the Diseases and Casualties of this year, being* 1632, "apoplex and meagrim, seventeen; *Planet-struck*, thirteen; suddenly, sixty-two."

116. *doubled*] *double*, the adjective, is sometimes used in the sense of doubly strengthened or endowed, and hence strong, full: see the note on *Othello*, I. ii. 14, in this series. But the verb here seems simply to imply that the sound of fighting elsewhere, reported by his ready sense, made his courage and energy flame up again and re-establish his physical forces.

117. *fatigate*] fatigued. See Sherwood, *Eng. French Dict.*: "To *fatigate*: fatiguer; *fatigated*: fatigué"; and Hakluyt's *Voyages*, ed. Maclehose, II. 354, *First Ambassage from Russia*, 1556: "But he, *fatigated* with daily attendance and charges, departed towards England." Not an ordinary omission of the participial termination after *t*, but direct from the Latin past participle. Abbott regards similar forms "as participial adjectives without the addition of *d*." The word is still in use in Somerset.

119. *reeking*] *i.e.* reeking with blood.

120. *a perpetual spoil*] a slaughter without end. Commentators connect *spoil* with the phraseology of the chase, and compare *Julius Cæsar*, III. i. 206: "here thy hunters stand Sign'd in thy *spoil*, and crimson'd in thy lethe." See Mr. Macmillan's note in Appendix to *Julius Cæsar* in this series, p. 172.

Both field and city ours, he never stood
To ease his breast with panting.
Men. Worthy man!
First Sen. He cannot but with measure fit the honours
Which we devise him.
Com. Our spoils he kick'd at,
And look'd upon things precious as they were
The common muck of the world: he covets less
Than misery itself would give; rewards
His deeds with doing them, and is content
To spend the time to end it.
Men. He 's right noble:
Let him be call'd for.
First Sen. Call Coriolanus.
Off. He doth appear.

[*Re-*]*Enter* CORIOLANUS.

Men. The senate, Coriolanus, are well pleas'd
To make thee consul.
Cor. I do owe them still
My life and services.
Men. It then remains
That you do speak to the people.
Cor. I do beseech you,
Let me o'erleap that custom, for I cannot

123, 130. *First Sen.*] *1 Sen.* Rowe; *Senat.* Ff. 123, 124. *He . . . him*] As Rowe; prose Ff. 126. *of the*] F; *o' th* F 2. 127, 128. *Than . . . content*] As Pope; divided after *deeds* in Ff. 129, 130. *He 's . . . for*] As Pope; one line Ff. 132, 135. *The senate . . . people*] As Rowe (ed. 2); prose Ff.

123. *with measure*] becomingly, with greatness equal to theirs.

125. *as they were*] as if they were. See I. vi. 22 *ante*.

127. *misery*] perhaps here used in the sense of penuriousness, but penury is forcible enough.

128-129. *and is . . . end it*] and whatever expenditure of time it takes to complete his work, he ungrudgingly gives it (Craig). This interpretation, however, would make *it* refer to *deeds*, whereas with *it* referred to *time*, as strict grammar requires, the passage is understood to mean that provided his time is used up, Coriolanus is content to spend it without reward for himself.

135. *speak . . . people*] "*Coriolanus* was banished U.C. 262. But till the time of *Manilius Torquatus* U.C. 393, the Senate chose *both* the consuls: And then the people, assisted by the seditious temper of the Tribunes, got the choice of one. . . ." So Warburton, who handsomely attributed the historical inaccuracy of the text to "the too powerful blaze of his [Shakespeare's] imagination, which, when once lighted up, made all acquired knowledge fade and disappear before it," rather than to ignorance. But, unfortunately for the critic, the inaccuracy, as Malone pointed out, is Plutarch's: see *Extracts*, p. xxxix *ante*.

Put on the gown, stand naked, and entreat them,
For my wounds' sake, to give their suffrage: please you
That I may pass this doing.

Sic. Sir, the people
Must have their voices; neither will they bate
One jot of ceremony.

Men. Put them not to 't:
Pray you, go fit you to the custom, and
Take to you, as your predecessors have,
Your honour with your form.

Cor. It is a part
That I shall blush in acting, and might well
Be taken from the people.

Bru. Mark you that?

Cor. To brag unto them,—thus I did, and thus;—
Shew them the unaching scars which I should hide,
As if I had receiv'd them for the hire
Of their breath only!

138-143. *For . . . have*] As Capell; in Ff lines end *sufferage: . . . doing . . . Voyces, . . . Ceremonie . . . too 't: . . . Custome, . . . haue.* 144-146. *It . . . people*] As Pope; two lines divided after *acting*, in Ff.

137, 138. *Put on . . . suffrage*] This is from North's Plutarch, see *Extracts*, p. xxxix *ante*. See also with regard to the custom and the showing of scars (line 148) Plutarch, *Romane Questions*, translated by Philemon Holland, 1603 (*Bibl. de Carabas*, ed. 1892, pp. 78, 79): "*How commeth it to passe, that those who stood for any office and magistracie, were woont by an old custome . . . to present themselves unto the people in a single robe or loose gowne, without any coat at all under it?*" . . . "Or was it because they deemed men woorthy . . . not by their birth . . . , but by their wounds and scarres to be seene upon their bodies. To the end therefore," etc.

137. *naked*] often = unarmed, but here, no doubt, the display of wounds and the single garment suggests the word, as it does in the continuation of the passage from *Romane Questions* cited in the last note: "Or haply, because they would seeme by this *nuditie* and *nakednesse* of theirs, in humilitie to debase themselves, the sooner thereby to curry favor, and win the good grace of the commons, even as well as by taking them by the right hand, by suppliant craving, and by humble submission on their very knees."

140. *voices*] votes. Similarly the verb in "voice him consul," II. iii. 232 *post*.

141. *Put . . . to 't*] Do not test their unwillingness.

142. *fit you*] adapt yourself, as in *A Midsummer Night's Dream*, I. i. 117-118:—

"look you arm yourself
To *fit* your fancies to your father's will."

143, 144. *Take . . . Your . . . form*] Receive your honour with the necessary formalities, according to the example of your predecessors in office.

145. *and might well*] elliptical for: and it is a custom which might well.

149, 150. *for the hire . . . breath only*] only in order to hire their votes. *Breath* is very common in Shakespeare to imply spoken words: see, *e.g.* II. i. 53 *ante*; III. iii. 120; IV. vi. 99; V. ii. 45 *post*.

Men. Do not stand upon 't.
We recommend to you, tribunes of the people,
Our purpose to them; and to our noble consul
Wish we all joy and honour.
Sen. To Coriolanus come all joy and honour!
[*Flourish Cornets. Then Exeunt. Mane*[*n*]*t, Sicinius and Brutus.*
Bru. You see how he intends to use the people.
Sic. May they perceive 's intent! He will require them,
As if he did contemn what he requested
Should be in them to give.
Bru. Come; we 'll inform them
Of our proceedings here: on the market-place
I know they do attend us. [*Exeunt.*

SCENE III.—*The Same. The Forum.*

Enter seven or eight Citizens.

First Cit. Once, if he do require our voices, we ought not to deny him.
Sec. Cit. We may, sir, if we will.
Third Cit. We have power in ourselves to do it, but it is a power that we have no power to do; for if he show us his wounds, and tell us his deeds, we are to put our tongues into those wounds and speak for them; so, if he tell us his noble deeds, we must also

160. *Exeunt*] Rowe.

Scene III.

The Same . . .] Capell; *Scene changes to the Forum.* Theobald.

150. *stand upon 't*] insist upon this point. Shakespeare uses *stand upon* in the sense of "attach importance to" in *Julius Cæsar*, III. i. 100:—

"That we shall die we know; 'tis but the time
And drawing days out, that men *stand upon*,"

and the phrase is common. Compare Jonson, *Every Man in his Humour*, I. i. 95: "*Serv.* Save you, gentlemen! *Step.* Nay, we do not *stand* much *on* our gentility, friend."

151, 152. *We recommend . . . purpose to them*] We entrust to your good offices, tribunes, the announcement of our intentions to the people.

156. *require them*] practically = require (*i.e.* ask for) their voices (cf. sc. III. line 1 below), but strictly, ask the people, demand of them. Compare *require* in *Henry VIII.* II. iv. 144: "I *require* your Highness That it shall please you to declare," etc.

Scene III.

1. *Once*] Once for all. So in *Promos and Cassandra*, III. iv. (*Six Old Plays*, 1779, I. p. 33): "*Once* in your handes doth lye my lyfe and death."

5. *power . . . no power to do*] As Johnson points out, the second *power* is used in the sense of "moral power or right."

tell him our noble acceptance of them. Ingratitude is monstrous, and for the multitude to be ingrateful were to make a monster of the multitude; of the which we being members, should bring ourselves to be monstrous members.

First Cit. And to make us no better thought of, a little help will serve; for once when we stood up about the corn, he himself stuck not to call us the many-headed multitude.

Third Cit. We have been called so of many; not that our heads are some brown, some black, some abram, some bald, but that our wits are so diversely coloured: and truly I think if all our wits were to issue out of one skull, they would fly east, west, north, south; and their consent of one direct way should be at once to all the points o' the compass.

15. *once when*] Rowe; *once* Ff. 24. *o' the*] *o' th'* F 4; *a' th* F. 19. *abram*] *Abram* F; *auburn* F 4.

9, 10. *Ingratitude is monstrous*] Compare *King Lear*, I. v. 43: "Monster ingratitude!"

15. *for once when*] I follow Rowe's suggestion here. I think a word *when* has dropped out of the text (Craig).

stood up about] made a fight about. Compare *Antony and Cleopatra*, IV. iii. 11:—

"I have an absolute hope
Our landsmen will *stand up*."

15, 16. *we stood . . . corn*] Shakespeare here obviously refers to the place in North's Plutarch where it is related that Coriolanus, after he was refused the consulship, and when great store of corn was brought to Rome, made an oration against the insolency of the people and the proposal to distribute corn *gratis*. See *Extracts*, p. xl *ante*. Shakespeare makes this opposition of Coriolanus to the distribution of corn precede his going up for the consulship. See also Act I. sc. i.

16. *stuck not*] hesitated not. A common expression and not then confined to colloquial speech. Compare *2 Henry IV*. I. ii. 26: "he will not *stick* to say his face is a face royal," with *Henry VIII*. II. ii. 127: "They will not *stick* to say you envied him"; and see also Lyly, *Euphues and his England*, 1580, *To the Gentlemen Readers*: "for divers ther are . . . that will not *stick* to teare Euphues because they do enuie Lyly."

16, 17. *the many-headed multitude*] Similarly in III. i. 92 *post*, Coriolanus calls the people "Hydra," and in IV. i. 1, 2, "the beast With many heads." Compare Jonson, "To Mr. John Fletcher upon his *Faithful Shepherdess*":—

"The wise, and *many-headed* bench, that sits
Upon the life and death of plays and wits," etc.

18. *of many*] by many.

19. *abram*] This, the Ff form, and *abron* are both old forms of *auburn*. Compare *Blurt Master Constable*, II. ii. 213 (Bullen's Middleton, I. 42): "A goodly long thick *Abram*-coloured beard." *A Glossary of Tudor and Stuart Words* (Skeat and Mayhew) illustrates from Hall's *Satires*, "v. 8." See Singer's edition, 1824, p. 59, Book III, Satire v. line 8:—

"A lusty courtier whose curled head
With *abron* locks was fairly furnished."

23. *consent of*] agreement about. For *consent* compare *Love's Labour 's Lost*, v. ii. 460-462:—

Sec. Cit. Think you so? Which way do you judge my wit would fly?

Third Cit. Nay, your wit will not so soon out as another man's will; 'tis strongly wedged up in a blockhead; but if it were at liberty, 'twould, sure, southward.

Sec. Cit. Why that way?

Third Cit. To lose itself in a fog; where, being three parts melted away with rotten dews, the fourth would return for conscience sake, to help to get thee a wife.

Sec. Cit. You are never without your tricks: you may, you may.

Third Cit. Are you all resolved to give your voices? But that 's no matter, the greater part carries it. I say, if he would incline to the people, there was never a worthier man.

Enter CORIOLANUS *in a gown of humility, with* MENENIUS.

Here he comes, and in the gown of humility: mark his behaviour. We are not to stay all together, but to come by him where he stands, by ones, by twos, and by threes. He 's to make his requests by particulars; wherein every one of us has a single honour,

28. *wedged*] *wadg'd* F. 38, 39. *it. I say, if*] Theobald; *it, I say. If* Ff.

"here was a *consent*,
Knowing aforehand of our merriment,
To dash it like a Christmas comedy."

29-31. *southward . . . fog*] Compare I. iv. 30 *ante*, and see the note there.

32. *rotten*] often used of unhealthy vapour causing rot. Compare III. iii. 121 *post*; *Timon of Athens*, IV. iii. 1, 2:—

"O blessed breeding sun, draw from the earth
Rotten humidity";

The Tempest, II. i. 45-47:—

"*Adr.* The air breathes upon us here most sweetly.
Seb. As if it had lungs and *rotten* ones.
Ant. Or as 'twere perfumed by a fen";

The Rape of Lucrece, 778-780:—

"With *rotten* damps ravish the morning air;
Let their exhaled unwholesome breaths make sick
The life of purity," etc.

35, 36. *you may, you may*] go on, go on; you are privileged to have your joke. Compare *Troilus and Cressida*, III. i. 116-118:—

"*Helen.* . . . By my troth, sweet lord, thou hast a fine forehead.
Pandarus. Ay, *you may, you may*."

39. *incline to*] side with. See *King Lear*, III. iii. 14: "we must *incline to* the king." The *New Eng. Dict.* quotes Hall's Chronicle (1548), *Henry VIII.* 150: "to judge to what parte he should most *encline*, and geve credence."

44, 45. *by particulars*] *i.e.* to each in turn. The phrase is ambiguous and might mean "in detail, point by point," but Coriolanus has only one request to make, and it is reasonable to distribute it by repetition as the context distributes the answers.

in giving him our own voices with our own tongues: therefore, follow me, and I 'll direct you how you shall go by him.

All. Content, content. [*Exeunt Citizens.*

Men. O sir, you are not right: have you not known
The worthiest men have done 't?

Cor. What must I say?—
"I pray, sir,"—Plague upon 't! I cannot bring
My tongue to such a pace. "Look, sir, my wounds!
I got them in my country's service, when
Some certain of your brethren roar'd and ran
From the noise of our own drums."

Men. O me! the gods!
You must not speak of that: you must desire them
To think upon you.

Cor. Think upon me! Hang 'em!
I would they would forget me, like the virtues
Which our divines lose by 'em.

Men. You'll mar all:
I 'll leave you. Pray you, speak to 'em, I pray you,
In wholesome manner. [*Exit.*

Cor. Bid them wash their faces,
And keep their teeth clean.

Re-enter two of the Citizens.

So, here comes a brace.

Re-enter a third Citizen.

You know the cause, sir, of my standing here.

Third Cit. We do, sir; tell us what hath brought you to 't.

Cor. Mine own desert.

Second Cit. Your own desert!

Cor. Ay, but not mine own desire.

49. *Exeunt . . .*] Capell. 51, 52. *What . . . bring*] As Pope; divided after *Sir?* in Ff. *say?—"I pray, sir,"—*] Theobald; *say, I pray Sir?* F; *say, I pray, Sir?* F 4. 56-58. *O me! . . . you*] As Pope; two lines divided after *that*, in Ff. 63. *Re-enter. . .*] *Enter . . .* Rowe (after *manner*); *Enter three . . .* Ff. (after *manner*). 64. *Re-enter a third . . .*] Cambridge edd. 65, 69, 72, 82. *Third Cit.*] *1 Cit.* Rowe. 68. *but not*] Cambridge edd.; *but* F; *no* F 2; *not* F 3.

53. *such a pace*] Coriolanus has in mind the more gentle of the paces to which a horse is trained.

58. *think upon you*] think favourably of you. For a parallel, see note on *Antony and Cleopatra*, I. v. 27-29, in this series, and compare also II. iii. 186 *post.*

60. *Which our divines . . . 'em*] Elliptical in the extreme. Divines lose their labour, not their virtues, but they may be regarded as losing the plants of virtue which they vainly strive to set and cultivate in base minds.

Third Cit. How! not your own desire!

Cor. No, sir; 'twas never my desire yet to trouble the poor with begging.

Third Cit. You must think, if we give you any thing, we hope to gain by you.

Cor. Well then, I pray, your price o' the consulship?

First Cit. The price is, to ask it kindly.

Cor. Kindly! Sir, I pray, let me ha't: I have wounds to shew you, which shall be yours in private. Your good voice, sir; what say you?

Second Cit. You shall ha't, worthy sir.

Cor. A match, sir. There 's in all two worthy voices begged. I have your alms: adieu.

Third Cit. But this is something odd.

Second Cit. And 'twere to give again,—but 'tis no matter.

[*Exeunt the three Citizens.*

[*Re-*]*Enter two other Citizens.*

Cor. Pray you now, if it may stand with the tune of your voices that I may be consul, I have here the customary gown.

Fourth Cit. You have deserved nobly of your country, and you have not deserved nobly.

Cor. Your enigma?

Fourth Cit. You have been a scourge to her enemies, you have been a rod to her friends; you have not indeed loved the common people.

Cor. You should account me the more virtuous that I have not been common in my love. I will, sir, flatter my sworn brother the people, to earn a dearer

74. *o' the*] *a' th'* F. 76. *Kindly! Sir,*] . . . *? Sir*, Capell; *Kindly sir*, F. 83. *And*] *An* Pope. *Exeunt . . .*] Cambridge edd.; *Exeunt.* Ff . . . *these.* Capell. 87, 90, 105. *Fourth Cit.*] Cambridge edd.; 1. Ff.

84. *stand with*] accord with, be in harmony with. So in *As You Like It*, II. iv. 91: "I pray thee, if it *stand with* honesty, Buy," etc.

95. *sworn brother*] "an expression originally derived from the *fratres jurati*, who in the days of chivalry, mutually bound themselves by oath to share each other's fortune." So Dyce, who refers to *Much Ado about Nothing*, I. i. 73: "He hath every month a new *sworn brother*," and other plays of Shakespeare. See also North's Plutarch (1579), ed. 1612, p. 295: "It is reported also, that *Iolaus* being beloved of *Hercules*, did helpe and accompany him in all his labours and quarrels. Whereupon *Aristotle* writeth, that vnto his time, such as loued heartily together, became *sworne brethren*, one to another, vpon Iolaus tombe"; Gabriel Harvey, *Pierces Supererogation*, 1593, ed. Grosart, II. 77: "Compare old and new histories, of far and

estimation of them; 'tis a condition they account gentle: and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and be off to them most counterfeitly; that is, sir, I will counterfeit the bewitchment of some popular man, and give it bountiful to the desirers. Therefore, beseech you, I may be consul.

Fifth Cit. We hope to find you our friend, and therefore give you our voices heartily.

Fourth Cit. You have received many wounds for your country.

Cor. I will not seal your knowledge with shewing them. I will make much of your voices, and so trouble you no farther.

Both. The gods give you joy, sir, heartily! [*Exeunt.*

Cor. Most sweet voices!

103. *Fifth Cit.*] Cambridge edd.; 2. Ff. 110. *Exeunt*] Rowe.

near countries: and you shall find the late manner of *sworne bretheren* to be no new fashion."

95, 96. *a dearer estimation of them*] a higher place in their esteem.

96, 97. *'tis . . . gentle*] "Condition" is disposition, and also quality, trait. Either sense will serve here, according as we understand Coriolanus to insinuate that the flatterer's disposition is gentle in the people's eyes, or that they regard flattery as a gentle trait. Compare *Henry V.* v. ii. 314: "Our tongue is rough, coz, and my *condition* is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot," etc. See also *The Merchant of Venice*, I. ii. 143: "the *condition* of a saint"; Bullen's Middleton, *A Fair Quarrel*, II. i. 52-54:—

"*Cap. Ager.* You know he 's hasty,
—. . .
Lady Ager. So are the best *conditions;*
Your father was the like."

and for some traits, qualities, *Much Ado about Nothing*, III. ii. 68: "Yes, and his ill *conditions*"; Fletcher, *Monsieur Thomas*, IV. ii. [Beaumont and Fletcher, *Works*, Camb., vol. iv. p. 147], quoted by Mr. Pooler in this series (*The Merchant of Venice* as above).

97. *the wisdom of their choice*] their wise choice (ironical).

98. *my hat . . . heart*] my salute than my love.

99. *be off . . . counterfeitly*] doff my hat to them with sham respect. "Put off," with or without an object, is the common phrase. See Dekker, *The Guls Hornbooke*, 1609, chap. iiii.: "Sucke this humour vp especially. *Put off* to none, vnlesse his hatband be of a newer fashion then yours, and three degrees quainter." See on *bonneted*, II. ii. 27 *ante*.

101. *popular man*] *i.e.* one who courts the people's favour. Elsewhere in the play, II. i. 210; III. i. 105, it means "of the people," "plebeian."

bountiful] bountifully, liberally. As Abbott says (*Shakes. Gram.*, § 1): "Adjectives are freely used as Adverbs."

107. *seal*] confirm. See III. i. 141 *post*:—

"What may be sworn by, both
divine and human
Seal what I end withal."

As Johnson says, "The seal is that which gives authenticity to a writing," and this legal allusion was a favourite with Shakespeare.

Better it is to die, better to sterve,
Than crave the hire which first we do deserve.
Why in this woolvish gown should I stand here,
To beg of Hob and Dick, that does appear, 115

113. *hire*] *higher* F. 114. *woolvish*] *Wooluish* F.; *Woolvish* F 2. *gown*] *gowne* Ff 2-4; *tongue* F. 115. *does*] *do* F 4.

112. *sterve*] The folio form, as also in IV. ii. 51 *post.* See Wyld, *A History of Modern Colloquial English*, 1920, chap. iv. p. 113, etc., on *-er-* and *-ar-* spellings, and the difficulties attending the question of pronunciation. On p. 136 he illustrates the frequency of *-ar-* spellings in Queen Elizabeth's writings, *disarued*, *desarue*, etc., but points out that *-er-* spellings occur there also, *servant*, . . . *deserued*, etc. In the folio, of the spellings *sterve* and *starve*, the latter is much the more frequent.

112-123. An example of Shakespeare's surviving use of rhyme for sententious reflection and emotional self-expression, both of which are united in this passage.

113. *hire* . . . *deserve*] reward to which we are already entitled. *hire* is spelt *higher* in the first folio, on which Malone writes: "this is one of the many proofs that several parts of the original folio edition of these plays were dictated by one and written down by another."

114. *woolvish gown*] In *wooluish tongue* of the first folio *tongue* is seemingly a misprint, and Steevens' conjecture *toge* was adopted by Malone and many editors. On the other hand, *gowne* of the other folios is the natural word, and a reasonable original of the misprint *tongue*. It has also the advantage of being North's word in his account of the custom of Rome "that such as did sue for any office, should for certain days before be in the market-place, only with a poor *gown* on their backs, and without any coat underneath, to pray the citizens to remember them at the day of election. . . . Now it is not to be thought that the suitors went thus loose in a simple *gown* to the market-place, without any coat under it, for fear and suspicion of the common people," etc.; and this advantage seems to have decided Mr. Craig to retain it. For *toge*, may be urged that it is a genuine English form of the Roman word *toga* which might be expected in this place, and if it were quite certain that *toged* of the first quarto of *Othello*, I. i. 25, were the right reading and *tongued* of the folio and later quartos a misprint of it, that would be further strong evidence. As it is, it carries weight. The *New Eng. Dict.* gives examples of *toge* from the alliterative fourteenth century *Morte Arthure:* see the edition by Mary M. Banks, 1900, p. 86, line 3189, "In *toges* of tarsse full richelye attyryde," and Urquhart's Rabelais, *a* 1693, etc. The force of *woolvish* presents an equal difficulty. It is supposed that the material of the woollen gown is alluded to, in combination with the expression "a wolf in sheep's clothing" (Steevens and Malone). Coriolanus, with pride and hate in his heart wears the gown of humility, and puts the fact with fierce irony. Wright exemplifies the form of the word from Huloet's *Abcedarium*, "*Woluyshe*, or of a wolfe. *Lupinus.*"

115. *Hob and Dick*] Common English names (as we say Tom, Dick, and Harry) unconcernedly given to Roman plebeians. For the collocation, see *Gascoigne's Memories* (George Gascoigne, *The Posies*, Camb. ed., p. 65): "Hick, [H]obbe, and Dick, with clouts upon their knee." Hob, a corruption of Robert as Hodge is of Roger, appears in the plural form in *Richard the Redeless*, I. 90 (see Skeat's Langland, vol. i. p. 608): "Other *hobbis* ye hadden of Hurlewaynes kynne," where the word is contemptuously applied to Richard's youthful advisers. It is often used for a peasant or clown. See Bullen, *Lyrics from Elizabethan Songbooks*, 1891, p. 166 ("From William Byrd's *Songs of Sundry Natures*, 1589):—

"Who made thee, *Hob* forsake the plough
And fall in Love?"

and Cotgrave's *French and English Dict.*, 1611 [1660 ed.]: "*Pied-gris:* m.

Their needless vouches? Custom calls me to 't:
What custom wills, in all things should we do 't,
The dust on antique time would lie unswept,
And mountainous error be too highly heap'd
For truth to o'erpeer. Rather than fool it so,
Let the high office and the honour go
To one that would do thus. I am half through;
The one part suffer'd, the other will I do.

[*Re-*]*Enter three Citizens more.*

Here come moe voices.
Your voices: for your voices I have fought;
Watch'd for your voices; for your voices bear
Of wounds two dozen odd; battles thrice six
I have seen and heard of; for your voices have
Done many things, some less, some more: your voices:
Indeed, I would be consul.

Sixth Cit. He has done nobly, and cannot go without any honest man's voice.

Seventh Cit. Therefore let him be consul. The gods give him joy, and make him good friend to the people!

All. Amen, amen. God save thee, noble consul! [*Exeunt.*

Cor. Worthy voices!

[*Re-*]*Enter* MENENIUS, *with* BRUTUS *and* SICINIUS.

Men. You have stood your limitation; and the tribunes

117. *wills, in*] Pope; *wills in* Ff. 128-130. *I . . . consul*] As Pope; divided after *Voyces, . . . more:* in Ff. 131. *Sixth Cit.*] Cambridge edd.; *1. Cit.* Ff. 133. *Seventh Cit.*] Cambridge edd.; *2. Cit.* Ff. 135. *Exeunt*] Rowe. 137-140. *You . . . senate*] As Pope; divided after *Limitation: . . . Voyce, . . . inuested,* in Ff.

A clown, *hob*, hinde, or boor of the country." For examples of *Dick* as a contemptuous term, see note on "some *Dick*" in *Love's Labour 's Lost*, v. ii. 464, in this series.

116. *vouches*] attestations, the "suffrage" of II. ii. 138 *ante*. Shakespeare uses the singular noun in *Measure for Measure*, II. ix. 156, and elsewhere.

124. *moe*] more in number, while *more* referred to degree. Originally an adverbial comparative. See Numbers, xxii. in the Authorised Version, Tudor Trans., vol. i. p. 284: "And Balak sent yet againe Princes, *moe*, and *more* honourable than they."

127. *thrice six*] See II. ii. 100, and what precedes.

137. *limitation*] the *time* to which your probation was limited; just as the *space* within which Chaucer's "limitours" might go "aboute To preche, and eek to begge," was called their "limitacioun": "As he goth in his limitacioun" (*The Tale of the Wyf of Bathe*, line 20). There may, however, be a legal reference here,—the prescribed or appointed time. Cowell, *The In-*

Endue you with the people's voice: remains
That, in the official marks invested, you
Anon do meet the senate.
Cor. Is this done?
Sic. The custom of request you have discharg'd:
The people do admit you, and are summon'd
To meet anon, upon your approbation.
Cor. Where? at the senate-house?
Sic. There, Coriolanus.
Cor. May I change these garments?
Sic. You may, sir.
Cor. That I'll straight do; and knowing myself again,
Repair to the senate-house.
Men. I'll keep you company. Will you along?
Bru. We stay here for the people.
Sic. Fare you well.
[*Exeunt Coriolanus and Menenius.*
He has it now; and by his looks, methinks,
'Tis warm at 's heart.
Bru. With a proud heart he wore
His humble weeds. Will you dismiss the people?

[*Re-*]*Enter the Plebeians.*

Sic. How now, my masters! have you chose this man?
First Cit. He has our voices, sir.
Bru. We pray the gods he may deserve your loves.
Sec. Cit. Amen, sir. To my poor unworthy notice,
He mock'd us when he begg'd our voices.
Third Cit. Certainly,
He flouted us downright.

151, 152. *With . . . people?*] As Pope; divided after *Weeds:* Ff. 157, 158. *Certainly . . . downright*] As Capell; one line, Ff.

terpreter, 1637, has "*Limitation of Assise* . . . is a certaine time set down by Statute, within the which a man must alleage himselfe, or his Ancester to have beene seised of lands, sued for by a writ of Assise." See Mr. Cunningham's note on *Macbeth*, II. iii. 53, in this series, on Shakespeare's uses of *limited*. Mr. Verity takes *limitation* here as "prescribed duty (not merely 'time')," but this seems unnecessary and does not accord quite so well with "You have stood."

138. *remains*] The common ellipse of *it* is treated by Abbott in *Shakes. Gram.*, § 404.

143. *upon . . . approbation*] to confirm your appointment as consul (lines 133-134 *ante*). See "He 's not confirmed" (line 207 *post*). In "revoke Your sudden *approbation*" (lines 248-249 *post*), the reference is to the approval already given individually and severally, but the meaning of *approbation* is the same, and common.

151. *'Tis . . . heart*] It is cordial to him. Compare *Hamlet*, IV. vii. 56: "It *warms* the very sickness in my heart."

First Cit. No, 'tis his kind of speech ; he did not mock us.
Sec. Cit. Not one amongst us, save yourself, but says
He us'd us scornfully : he should have shew'd us
His marks of merit, wounds receiv'd for 's country.
Sic. Why, so he did, I am sure.
All. No, no ; no man saw 'em.
Third Cit. He said he had wounds, which he could show in private ;
And with his hat, thus waving it in scorn,
" I would be consul," says he : " aged custom,
But by your voices, will not so permit me ;
Your voices therefore." When we granted that,
Here was, " I thank you for your voices, thank you ;
Your most sweet voices : now you have left your voices
I have no further with you." Was not this mockery ?
Sic. Why, either were you ignorant to see 't,
Or, seeing it, of such childish friendliness
To yield your voices ?
Bru. Could you not have told him
As you were lesson'd, when he had no power,
But was a petty servant to the state,
He was your enemy, ever spake against
Your liberties and the charters that you bear
I' the body of the weal ; and now, arriving
A place of potency and sway o' the state,
If he should still malignantly remain
Fast foe to the plebeii, your voices might
Be curses to yourselves ? You should have said
That as his worthy deeds did claim no less
Than what he stood for, so his gracious nature

164. *He . . . private ;*] As Pope ; two lines, first ending *Wounds*, in Ff.

166. *aged custom*] See note on II. ii. 135 *ante*. In any case, as Warburton points out, the change from regal to consular government was recent.

172. *ignorant*] without knowledge or skill. A peculiar use of the word in relation to the context, to which there is no parallel in Shakespeare or in the *New Eng. Dict.*

175. *lesson'd*] schooled, instructed. See *Titus Andronicus*, v. ii. 110 : " Well hast thou *lesson'd* us," and Beaumont and Fletcher, *The Wild-Goose Chase*, II. ii. (Camb., vol. iv. p. 339) : " *Pi*[*nac*]. I am *lesson'd*.

179. *weal*] commonwealth, as in *Macbeth*, III. iv. 76 ; *King Lear*, I. iv. 230.

arriving] reaching. Compare *Julius Cæsar*, I. ii. 110 : " But ere we could *arrive* the point proposed," and *3 Henry VI.* v. iii. 7, 8 : " those powers . . . have *arrived* our coast." Abbott fully illustrates the frequent omission of prepositions after verbs of motion in *Shakes. Gram.*, § 198.

Would think upon you for your voices and
Translate his malice towards you into love,
Standing your friendly lord.

Sic. Thus to have said,
As you were fore-advis'd, had touch'd his spirit
And tried his inclination; from him pluck'd
Either his gracious promise, which you might,
As cause had call'd you up, have held him to;
Or else it would have gall'd his surly nature,
Which easily endures not article
Tying him to aught; so, putting him to rage,
You should have ta'en the advantage of his choler,
And pass'd him unelected.

Bru. Did you perceive
He did solicit you in free contempt
When he did need your loves, and do you think
That his contempt shall not be bruising to you
When he hath power to crush? Why, had your bodies
No heart among you? or had you tongues to cry
Against the rectorship of judgment?

Sic. Have you
Ere now denied the asker? and now again

186, 187. *Would . . . love,*] As F 2; divided after *Voyces,* in F. 195. *aught*] Theobald (ed. 2); *ought* Ff. 203-206. *Have you . . . tongues?*] As Pope; divided after *asker: . . . mock,* in Ff.

186. *think upon you*] remember you with kindness. Compare II. iii. 58 *ante.*

189. *touch'd*] tested, as gold and silver are tested by the touchstone. Wright quotes *King John,* III. i. 100:—

"You have beguiled me with a counterfeit
Resembling majesty, which being *touch'd* and tried,
Proves valueless."

See also Florio's Montaigne, II. xii. (Temple Classics ed., vol. iv. p. 32), where the sense extends to=ascertain: "If by uncontroled experience we palpably *touch,* that the forme of our being depends of the aire, of the climate, and of the soile," etc.

194. *article*] stipulation, condition. See on *articulate,* I. ix. 77 *ante.*

198. *free*] frank.

202. *heart*] Mr. Verity, no doubt because "or had you tongues," etc., seems to imply opposition to what precedes, says: "*heart;* here with the idea of 'mind,' 'intelligence,' rather than 'courage.'" It is more likely that, though the expression is condensed, spirit, action in speech, judgment are all involved: Were you quite spiritless? Had you judgment and yet voted against its dictates? The *New Eng. Dict.* cites this passage under sense "The seat of courage: hence Courage, spirit" and not under "Mind," where III. i. 255 *post,* is given. It cannot be repeated too often that precise correspondence in thought must not be demanded from Elizabethans when they do not appear to give it.

202, 203. *to cry . . . judgment*] to vote in opposition to common sense.

Of him that did not ask, but mock, bestow
Your sued-for tongues?

Third Cit. He's not confirm'd; we may deny him yet.

Sec. Cit. And will deny him:
I'll have five hundred voices of that sound.

First Cit. I twice five hundred and their friends to piece 'em.

Bru. Get you hence instantly, and tell those friends,
They have chose a consul that will from them take
Their liberties; make them of no more voice
Than dogs that are as often beat for barking
As therefore kept to do so.

Sic. Let them assemble;
And, on a safer judgment, all revoke
Your ignorant election. Enforce his pride,
And his old hate unto you; besides, forget not
With what contempt he wore the humble weed;
How in his suit he scorn'd you; but your loves,
Thinking upon his services, took from you
The apprehension of his present portance,
Which most gibingly, ungravely, he did fashion
After the inveterate hate he bears you.

Bru. Lay
A fault on us, your tribunes; that we labour'd,
No impediment between, but that you must
Cast your election on him.

215-217. *Let . . . pride,*] As Theobald; divided after *Iudgement*, in Ff. 224-230. *Lay . . . do*] As Capell; six lines ending *Tribunes, . . . between*) . . . *on him . . . commandment, . . . that . . . do*, in Ff.

205. *Of him*] On him. See Abbott, *Shakes. Gram.*, § 175, for the uses of *of* for *on*, otherwise and with *bestow*, *e.g.* in *Twelfth Night*, III. iv. 2: "How shall I feast him? What *bestow of* him?"

207. *confirm'd*] *i.e.* by the "approbation" of line 143 *ante*.

210. *piece 'em*] add to them. See notes and examples on *Antony and Cleopatra*, I. v. 45, and *King Lear*, III. vi. 2, in this series; compare also Lyly, *Mydas*, IV. ii. (ed. Fairholt, ii. p. 46): "I say he is no lyon, but a monster; *peec'd* with the craftinesse of the fox, the crueltie of the tyger," etc.

217. *Enforce*] Emphasize. So in *Antony and Cleopatra*, II. ii. 99: "If it might please you, to *enforce* no further The griefs between ye."

221, 222. *took . . . portance*] kept you from taking proper cognizance of his carriage (demeanour) at the present time. For *portance*, see *Othello*, I. iii. 139; Spenser, *The Faerie Queene*, II. iii. st. 5 (and elsewhere):—

"But for in court gay *portaunce* he perceiv'd,
And gallant shew to be in greatest gree," etc.

223. *ungravely*] without due gravity or seriousness.

223, 224. *fashion After*] frame in accordance with. Compare the use of *after* in line 228 below.

Sic. Say you chose him
More after our commandment than as guided
By your own true affections; and that your minds,
Pre-occupied with what you rather must do
Than what you should, made you against the grain
To voice him consul: lay the fault on us.
Bru. Ay, spare us not. Say we read lectures to you,
How youngly he began to serve his country,
How long continued, and what stock he springs of,
The noble house o' the Marcians, from whence came
That Ancus Marcius, Numa's daughter's son,
Who, after great Hostilius, here was king;
Of the same house Publius and Quintus were,
That our best water brought by conduits hither;
[And Censorinus that was so surnam'd,]
And nobly named so, twice being censor,
Was his great ancestor.
Sic. One thus descended,
That hath beside well in his person wrought
To be set high in place, we did commend
To your remembrances: but you have found,
Scaling his present bearing with his past,

241. [*And . . . surnam'd,*] Delius inserts (see note below); Pope inserts: *And Censorinus darling of the people;* Singer, *One of that family named Censorinus;* Globe edd. read: *And* [*Censorinus*] *nobly named so, Twice being* [*by the people chosen*] *censor*, etc. 242. Pope inserts *for* before *twice;* Singer inserts *chosen* before *censor.*

234. *youngly*] occurs also in *Sonnet* XI. 3.

236-242. See North, *Extracts*, p. xxvii *ante*, for the passage in which Plutarch recites famous names in "The noble house o' th' Marcians" throughout its course, while Shakespeare, by putting the historian's facts into the mouth of Brutus, makes sad havoc of chronology, and ancestors for Coriolanus of persons who lived long after him. The dates are Ancus Marcius (640-616 B.C.), Coriolanus (*c.* 490 B.C.), Censorinus (censor 265 B.C.), acqueduct of Publius and Quintus Marcius (B.C. 139).

241. [*And Censorinus . . . surnam'd*] F reads:—

"hither
And Nobly nam'd, so twice being Censor,
Was his great Ancestor."

The corresponding passage in North's Plutarch has: "*Censorinus* also came of that familie, that was so surnamed, because the people had chosen him *Censor* twice." Delius consequently inserted the bracketed line in the text, and what can be better in a difficulty like this than to follow Shakespeare's own method of using North with the minimum of change, while at the same time we conserve his own text so far as we have it. For other suggestions see *Crit. ap.* above.

247. *Scaling*] weighing. Compare *Measure for Measure*, III. i. 266: "and here, by this, is your poor brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy *scaled*." Both passages are given in the *New Eng. Dict.* under "To weigh as in scales; hence to compare, estimate,"

That he's your fixed enemy, and revoke
Your sudden approbation.

Bru. Say you ne'er had done 't—
Harp on that still—but by our putting on;
And presently, when you have drawn your number,
Repair to the Capitol.

All. We will so: almost all
Repent in their election. [*Exeunt Plebeians.*

Bru. Let them go on;
This mutiny were better put in hazard
Than stay, past doubt, for greater.
If, as his nature is, he fall in rage
With their refusal, both observe and answer
The vantage of his anger.

Sic. To the Capitol, come:
We will be there before the stream o' the people;
And this shall seem, as partly 'tis, their own,
Which we have goaded onward. [*Exeunt.*

252, 253. *We . . . election*] As Hanmer; one line Ff.

249. *sudden approbation*] hasty sanction. See on line 143 *ante*.

250. *putting on*] incitement: *but . . . putting on* = if we had not put you up to it. Compare *Measure for Measure*, IV. ii. 120; *Othello*, II. i. 313.

251. *drawn . . . number*] collected or drawn together enough supporters. See the promises in lines 209, 210 *ante*.

257, 258. *answer . . . anger*] seize the advantage his rage will give you. Compare *Antony and Cleopatra*, IV. i. 9, 10: "Make boot of his distraction: never anger Made good guard for itself." For *answer* in this sense of being prompt to take opportunities, compare *All's Well that Ends Well*, I. i. 168: "*answer* the time of request," *i.e.* meet the demand while it lasts, don't miss your market.

ACT III

SCENE I.—*Rome. A Street.*

Cornets. Enter CORIOLANUS, MENENIUS, *all the Gentry.* COMINIUS, TITUS LARTIUS, *and other Senators.*

Cor. Tullus Aufidius then had made new head?
Lart. He had, my lord; and that it was which caus'd
Our swifter composition.
Cor. So then the Volsces stand but as at first,
Ready, when time shall prompt them, to make road
Upon's again.
Com. They are worn, lord consul, so,
That we shall hardly in our ages see
Their banners wave again.
Cor. Saw you Aufidius?
Lart. On safe-guard he came to me; and did curse
Against the Volsces, for they had so vildly
Yielded the town: he is retir'd to Antium.
Cor. Spoke he of me?
Lart. He did, my lord.
Cor. How? what?
Lart. How often he had met you, sword to sword;
That of all things upon the earth he hated

Rome] Rowe. *A street*] *A publick* . . . Theobald. 10. *vildly*] F; *vilely* F 4.

1. *made new head*] raised a fresh force. See II. ii. 88 *ante*, and note.

3. *Our . . . composition*] Our coming to terms sooner than we had intended. Compare *Macbeth*, I. ii. 59: "Sweno, the Norway's king, craves *composition*," and *Antony and Cleopatra*, II. vi. 59. The latter play (II. ii. 15) also yields an instance of the verb: "If we *compose* well here, to Parthia."

5. *make road*] Compare *Henry V.* I. ii. 138: "Against the Scot, who will *make road* upon us," etc. *Road* = raid, foray, as in North's Plutarch, 1579 (ed. 1595, p. 218): "Alcibiades . . . went to spoile and destroy Pharnabazus countrey. . . . In this *rode* there were taken prisoners," etc.

10. *for*] because, as often.

vildly] To modernize the word here as most editors do, makes the line offend the ear. See I. i. 183 *ante*.

Your person most; that he would pawn his fortunes
To hopeless restitution, so he might
Be call'd your vanquisher.

Cor. At Antium lives he?

Lart. At Antium.

Cor. I wish I had a cause to seek him there,
To oppose his hatred fully. Welcome home.

Enter SICINIUS *and* BRUTUS.

Behold, these are the tribunes of the people,
The tongues o' the common mouth: I do despise them;
For they do prank them in authority
Against all noble sufferance.

Sic. Pass no further.

Cor. Ha! what is that?

Bru. It will be dangerous to go on: no further.

Cor. What makes this change?

Men. The matter?

Com. Hath he not pass'd the noble and the common?

Bru. Cominius, no.

Cor. Have I had children's voices?

First Sen. Tribunes, give way; he shall to the market-place.

Bru. The people are incens'd against him.

Sic. Stop,
Or all will fall in broil.

30, 62, 74. *First Sen.*] *1 S.* Capell; *Senat.* Ff. 31, 32. *Stop . . . broil*] As Pope; one line in Ff.

19, 20. *I wish . . . fully*] Dramatic irony. The cause was at hand for seeking him with a different purpose.

23. *prank them . . . authority*] dress themselves up (or ostentatiously) in authority. Compare *Measure for Measure*, II. ii. 18: "Drest in a little brief *authority*." *Prank* is used contemptuously here, but not so always. Compare *Twelfth Night*, II. iv. 89, and *Wily Beguilde* (Hazlitt's *Dodsley*, IX. 231): "Ill *prank* myself with flowers of the prime." The adjective *pranker* appears in Tomkis's *Lingua* (*ibid.* 431): "If I do not seem *pranker* now than I did in those days, I'll be hanged," and, as cited there, *pranking up* (particip.) in Middleton, *A Chast Mayd in Cheapeside* [III. iii. 92-95]:—

"I hope to see thee, wench, . . .
Circled with children, *pranking* up a girl,
And putting jewels in their little ears."

24. *Against . . . sufferance*] In a way that no noble can possibly brook.

29. *children's voices*] such as are given and taken away again. Compare *Julius Cæsar*, III. i. 38, 39: "And turn pre-ordinance and first decree Into the law of *children*," where Ff obviously misprint "*lane* of children."

Cor. Are these your herd?
Must these have voices, that can yield them now,
And straight disclaim their tongues? What are your offices?
You being their mouths, why rule you not their teeth?
Have you not set them on?
Men. Be calm, be calm.
Cor. It is a purpos'd thing, and grows by plot,
To curb the will of the nobility:
Suffer 't, and live with such as cannot rule
Nor ever will be rul'd.
Bru. Call 't not a plot:
The people cry you mock'd them, and of late,
When corn was given them gratis, you repin'd;
Scandal'd the suppliants for the people, call'd them
Time-pleasers, flatterers, foes to nobleness.
Cor. Why, this was known before.
Bru. Not to them all.
Cor. Have you inform'd them sithence?
Bru. How! I inform them!
Com. You are like to do such business.
Bru. Not unlike,
Each way, to better yours.
Cor. Why then should I be consul? By yond clouds,

47. *Com.*] F; *Cor.* Theobald. 47, 48. *Not . . . yours*] As Johnson; one line in Ff.

37, *a purpos'd thing*] a got-up business.

41, 42. *of late . . . gratis*] In Act I. sc. i. Coriolanus scorns the idea of giving the people corn *at their own rates*, but there has been nothing about giving corn gratis so far. The occasion referred to occurred *after* the people had refused Marcius for Consul, and is antedated by Shakespeare. See North, *Extracts*, *ante*, p. xli.

43. *Scandal'd*] Slandered. See *Julius Cæsar*, I. ii. 76:—

"if you know
That I do fawn on men and hug them hard
And after *scandal* them," etc.

43, 44. *call'd . . . nobleness*] See North, *Extracts*, p. xl *ante*, where the phrase is "people-pleasers, and traitors to the nobility."

46. *sithence*] *Since* in this form is only once again found in Shakespeare, *All's Well that Ends Well*, I. iii. 124, but is common in North's Plutarch. It occurs on p. xli *ante*.

47, 48. *Not unlike . . . yours*] "*i.e.* likely to provide better for the security of the commonwealth than you (whose *business* it is) will do. To which the reply is pertinent, *Why then should I be Consul?*" (Warburton). This note (see *Crit. ap.* above) assumed that Coriolanus and not Cominius had said "You are like . . . business," but its conclusion is quite pertinent enough in any case,

49. *By . . . clouds*] See I. x. 10, "By the elements," and note.

Let me deserve so ill as you, and make me
Your fellow tribune.

Sic. You shew too much of that
For which the people stir: if you will pass
To where you are bound, you must inquire your way,
Which you are out of, with a gentler spirit;
Or never be so noble as a consul,
Nor yoke with him for tribune.

Men. Let's be calm.

Com. The people are abus'd; set on. This paltering
Becomes not Rome, nor has Coriolanus
Deserv'd this so dishonour'd rub, laid falsely
I' the plain way of his merit.

Cor. Tell me of corn!
This was my speech, and I will speak 't again—

Men. Not now, not now.

First Sen. Not in this heat, sir, now.

Cor. Now, as I live, I will. My nobler friends,
I crave their pardons:

60, 61. *Tell . . . again*—] As Pope; divided after *speech*, in Ff. 61. *again*—] Rowe; *againe*. F. 63-67. *Now . . . again,*] As Capell; lines end *will . . . pardons: . . . Meynie, . . . flatter, . . . againe*, in Ff.

57. *abus'd*] deceived, told the wrong story, as commonly. See *Much Ado about Nothing*, v. ii. 100: "it is proved my Lady Hero hath been falsely accused, the prince and Claudio mightily *abused*."

set on] See line 36 above.

paltering] shuffling. Compare *Julius Cæsar*, II. i. 126:—

"what other bond
Than secret Romans, that have spoke the word,
And will not *palter*?"

The *New Eng. Dict.* quotes Holland's Livie, 1600, XXXVIII. xiv. 991: "I can no longer endure this *paltering* and mockerie."

59. *dishonour'd rub*] base impediment. *dishonour'd* = dishonourable, as, *e.g.* *unavoided* = unavoidable in *Richard II.* II. ii. 268 (see Abbott, *Shakes. Gram.*, § 375); and *rub* (the term for any inequality of ground that impedes a bowl on the green) is commonly used for obstacle. See *Henry V.* II. ii. 187-188:—

"We doubt not now
But every *rub* is smoothed on our way";

Southwell, *Saint Peter's Complaint*, ciii. 5: "In woman's tongue our runner found a *rub*."

falsely] treacherously, say the editors. Brutus, in lines 41-44, passes lightly over the mockery of the people, and revives an old grievance. Coriolanus responds to this only and admits it. Cominius, then, in saying that he had not deserved the rub, could not consistently mean to deny the charge which constituted it and to urge that it was therefore *untruly* made; but he could say that this base and undeserved opposition was a mere pretext and false or untrue in that sense. This may be called hair-splitting, but it illustrates the difficulties that confront the commentator, and after all even the presence or absence of consistency is not a conclusive test.

63. *as I live*] This, in form "as true as I live," is one of the "protests of pepper-gingerbread" which Hotspur attributes to his wife Kate. See *1 Henry IV.* III. i. 252-261.

For the mutable, rank-scented meynie, let them
Regard me as I do not flatter, and
Therein behold themselves: I say again,
In soothing them we nourish 'gainst our senate
The cockle of rebellion, insolence, sedition,
Which we ourselves have plough'd for, sow'd and scatter'd,
By mingling them with us, the honour'd number;
Who lack not virtue, no, nor power, but that
Which they have given to beggars.

Men. Well, no more.

First Sen. No more words, we beseech you.

Cor. How! no more!

As for my country I have shed my blood,
Not fearing outward force, so shall my lungs

65. *meynie*] *Meynie* F; *many* F 4.

65. *mutable*] The only instance of the word in Shakespeare. Compare *2 Henry IV.* Induction, 19: "The still discordant, wavering multitude."

rank-scented] This adjective occurs in Golding's Ovid, where Shakespeare perhaps found it; see Danter's 1593 ed. sig. S 4, last lines of Book X.:—

"Hadst thou the powre, Persephonee *rankesented* mints to make
Of women's limmes; . . . ?"

meynie] Most editors succumb to the temptation to print *many* with F 4, and, for example, Mr. Verity says it does not appear that *meiny* = household, retinue, as in *King Lear*, II. iv. 53, "was ever used = 'multitude,' the sense required here." He also compares *2 Henry IV.* I. iii. 91: "Oh thou fond many," and suggests that *meynie* in *Coriolanus* was "substituted in the folio for *many* in the same way as *higher* for *hire* (II. iii. 113)." But *meiny* or its variants, does occur in the sense of "multitude" or the like. Compare *The Testament of Love*, I. I. vi. 145 (Chaucer Supplement ed., Skeat, p. 29), "notwithstanding that in the contrary helden moche comune *meyny*, that have no consideracion but only to voluntary lustes withouten reson"; *ibid.* I. I. vii. 104: "And if thou liste say the sothe, al that *meyny* that in this brige [trouble] thee broughten, lokeden rather after thyne helpes than thee to have releued"; *The World and the Child* (Hazlitt's *Dodsley*, I. 262), "On all this *meyne* [audience] I will me vouch That standeth here about." From the *New Eng. Dict.* comes the following excellent later example, 1609 Day, *Festivals* (1615), Ep. Ded.: "If we account them not more Religious, then the *Meyny*, or Multitude are."

65-67. *let them . . . themselves*] "Let them look in the mirror which I hold up to them, a mirror which does not flatter, and see themselves" (Johnson).

68. *soothing*] flattering. See I. ix. 44 and II. ii. 73 *ante*, and notes.

68, 69. *we nourish . . . rebellion*] Here Shakespeare follows North's Plutarch very closely: see *Extracts*, p. xl *ante*. *Cockle*—see *Love's Labour 's Lost*, IV. iii. 380, in this series: "Sow'd *cockle* reap'd no corn," and Mr. Hart's note there—is not to be confounded with the cockle or corn-cockle of the present day (*Lychnis Agrostemma*), which is quite a harmless plant in corn. Mr. Hart first pointed out that Turner in his *The Names of Herbes*, 1548, early draws attention to the confusion of *cockle* with *lolium*, "in english Darnel," which is a noxious weed. "Cockle" is often used by Elizabethan writers as here, and in Plutarch.

Coin words till their decay against those measles,
Which we disdain should tetter us, yet sought
The very way to catch them.

Bru. You speak o' the people
As if you were a god to punish, not
A man of their infirmity.

Sic. 'Twere well
We let the people know 't.

Men. What, what? his choler?

Cor. Choler!
Were I as patient as the midnight sleep,
By Jove, 'twould be my mind.

Sic. It is a mind
That shall remain a poison where it is,
Not poison any further.

Cor. Shall remain!
Hear you this Triton of the minnows? mark you
His absolute "shall"?

79-84. *You . . . sleep,*] As Capell; lines end *God, . . . Infirmity. . . . know 't. . . . His Choller? . . . sleep,* in Ff. 79. *o' the*] *o' th'* F 4; *a' th'* F. 85-87. *It is . . . further.*] As Pope; two lines divided after *poison* in Ff.

77. *measles*] Confusion naturally arose between *measle*, a little spot, and *mesel* (noun and adj.), leper and leprous. Skeat (see his *Etymological Dict.*) contended that these words being in origin quite distinct, we must take measles in the present sense here, thus excluding leprosy or lepers, a frequent explanation; but spelling, where there is confusion (the word is *Meazels* in Ff), can hardly decide what the author intended. He thinks, at any rate, of measles as a nasty skin disease and at the same time, probably, of mesels = foul wretches (into which sense the Middle English sense "leper" had passed), as in *The London Prodigal*, to which Steevens refers. See *The Shakespeare Apocrypha* (Tucker Brooke), p. 201: "what, doe you thinke, chil be abaffelled vp and downe the towne for a *messell* and a scoundrel?" (*London Prodigal*, II. iv. 73), and p. 211: "and see if I can heare any tale or tydings of her, and take her away from thick a *messell*, vor cham assured, heele but bring her to the spoile" (*ibid.* IV. i. 78). While *tetter* (line 78) would suit either interpretation, it something supports the claims of *mesel* that the word is used in *Hamlet*, I. v. 63-73, in connection with "leperous" and "lazar-like":—

"And in the porches of my ears did pour
The *leperous* distilment; whose effect . . .
And a most instant *tetter* bark'd about,
Most *lazar-like*, with vile and loathsome crust,
All my smooth body."

78. *tetter us*] affect us as with a tetter or skin eruption. This is the only example of the verb ("To affect with, or as with, a tetter") in the *New Eng. Dict.* *Tetter*, the noun, is met with in *Troilus and Cressida*, v. i. 27, and in *Hamlet*, I. v. 71: see last note. See Turner's *Herbal*, Part II. p. 140: "It is good against *tetters*"; Tourneur, *The Atheist's Tragedy*, III. ii. (*Plays and Poems*, ed. Collins, I. 85):—

"Goe, th' art the base corruption of my blood;
And like a *tetter*, grow'st into my flesh."

88. *Triton . . . minnows*] God of the little fishes. Sicinius assumes and is mocked for an authority like Triton's,

Com. 'Twas from the canon.
Cor. "Shall!"
O good, but most unwise patricians! why,
You grave but reckless senators, have you thus
Given Hydra here to choose an officer,
That with his peremptory "shall," being but
The horn and noise o' the monster's, wants not spirit
To say he'll turn your current in a ditch,
And make your channel his? If he have power,
Then vail your ignorance; if none, awake

89, 90. "*Shall!*" . . . *why*,] As Pope; one line in Ff. 90. *O good*,] Theobald; *O God!* F. 91. *reckless*] Hanmer; *wreaklesse* F. 97. *vail*] F 4; *vale* F. *ignorance*] *impotence* Collier MS.

Neptune's son and trumpeter, whose "wreathed horn" stirred up and quieted the waves.

89. *'Twas . . . canon*] Johnson says: "Was contrary to the established rule; it was a form of speech to which he has no right." Mason demurs, and explains: "'according to the rule,' alluding to the absolute *veto* of the Tribunes, the power of putting a stop to every proceeding," but Johnson's explanation is accepted by most, taking *from* in sense "apart from," "at variance with" (as, *e.g.* in *Julius Cæsar*, I. iii. 35:—

"But men may construe things after their fashion,
Clean *from* the purpose of the things themselves.");

and regarding Sicinius's pronouncement as unauthorized, as being not yet a decision of the people. Compare III. iii. 8 *et seq. post.*

91. *reckless*] Hanmer's reading for *wreaklesse*, a spelling which also occurs in *Measure for Measure*, IV. ii. 150, and in *3 Henry VI.* v. vi. 7.

92. *Given*] permitted.

Hydra] Æneas (Virgil's *Æneid*, Bk. VI., 576, 577) sees a Hydra with fifty heads keeping the entrance to the judgment hall of Rhadamanthus; but the common allusion, to signify the many-headed multitude, is no doubt to the Lernean Hydra destroyed by Hercules, the water-serpent of Argos with nine heads and the power of producing two new ones for each that was struck off. Other uses in simile or metaphor occur in *Othello*, II. iii. 308; *2 Henry IV.* IV. ii. 38; *Henry V.* I. i. 35.

94. *horn and noise*] "Alluding to his having called him Triton before" (Warburton): see on line 88 *ante*. *The horn and noise* appears to be a hendiadys for "the noisy horn" (compare "fame and envy" in I. viii. 4 *ante*).

monster's] marks the double genitive (still sometimes used) like "this dotage of our general's" in *Antony and Cleopatra*, I. i. 1. As Mr. Chambers (Warwick Shakespeare) says, "The 'monster' is of course the people, the Hydra, whose representative and spokesman ('horn and noise') Sicinius is."

97. *vail . . . ignorance*] Johnson's "let the ignorance that gave it him vail or bow down before him," gives a sufficient, if not an exact, sense for this elliptical expression. Ignorance of consequences has betrayed the "good but most unwise patricians," and it is therefore more cutting to say they must stoop their ignorance than their pride, whether we take the act to signify submission or shame. *Vail* (from the M.E. verb *avalen*, Old Fr. *avaler*) is used both transitively and intransitively by Shakespeare. See *The Taming of the Shrew*, v. II. 176: "Then *vail* your stomacks (*i.e.* pride)"; *Pericles*, IV. Prol. 29: "She would . . . *Vail* to her mistress Dian." The Prayer Book (Litany) uses *ignorance* for a fault ignorantly committed: "to forgive us all our sins, negligences, and *ignorances*."

Your dangerous lenity. If you are learn'd,
Be not as common fools; if you are not,
Let them have cushions by you. You are plebeians
If they be senators; and they are no less,
When, both your voices blended, the great'st taste
Most palates theirs. They choose their magistrate,
And such a one as he, who puts his "shall,"
His popular "shall," against a graver bench
Than ever frown'd in Greece. By Jove himself,
It makes the consuls base; and my soul aches
To know, when two authorities are up,
Neither supreme, how soon confusion
May enter 'twixt the gap of both and take
The one by the other.

Com. Well, on to the market-place.

Cor. Whoever gave that counsel, to give forth
The corn o' the storehouse gratis, as 'twas us'd
Sometime in Greece,—

103. *Most palates*] *Must palate* Johnson conj. 113. *o' the*] *o' th'* F 4; *a' th'* F.

100. *Let . . . you*] See IV. vii. 43, and note, and stage direction before II. ii: "Enter two Officers, to lay *Cushions*, as it were, in the Capitoll" (Ff).

101-103. *and they . . . most palates theirs*] and they are no less than senators if, when they and you mix voices in coming to a decision, the prevailing taste of the blend is theirs, *i.e.* the "popular 'shall'" prevails. In this explanation — first given (in other words)—by Malone, *palates* = savours of (of which meaning no other instance has been brought forward), and *theirs* refers to *taste* and not to *voices*. If *palates* means relishes, and *theirs* refers to *voices*, the sense may be: and they are no less than senators if, when they and you mix voices in coming to a decision, the taste of the majority prefers their view. In the fact that the metaphor involving taste seems to begin in *blended*, there is an inducement to accept Malone's view, although in the only other instances of *palate* the verb in Shakespeare (*Antony and Cleopatra*, v. ii. 7, and *Troilus and Cressida*, IV. i. 59) the meanings come under those given in the *New Eng. Dict.* ("To perceive or try with the palate, to taste; to gratify the palate with, to enjoy the taste of, relish"), which does not give the sense "savour of" or quote the passage in the text.

105. *popular*] See notes on II. i. 210; II. iii. 101 *ante*.

105, 106. *graver . . . Greece*] In Plutarch (see North, *Extracts*, *ante*, p. xli), Coriolanus, speaking against giving corn gratis, refers to "The cities of Greece, where the people had more absolute power." Hence, probably, the comparison.

107. *aches*] *akes* in F, the old spelling and pronunciation of the verb. The substantive was *ache*, pronounced like the letter H, with dissyllabic plural.

108. *up*] astir.

110, 111. *take . . . other*] seize the one by means of the other. The commentators say "destroy," but their authority to go so far is questionable. Seizure is an idea which naturally follows that of entry through a gap. Compare IV. iv. 20 *post*.

112-114. *Whoever . . . Greece*] See North, *Extracts*, *ante*, p. xli, for this and what follows.

Men. Well, well; no more of that.
Cor. Though there the people had more absolute power,
I say, they nourish'd disobedience, fed
The ruin of the state.
Bru. Why, shall the people give
One that speaks thus their voice?
Cor. I'll give my reasons,
More worthier than their voices. They know the corn
Was not our recompense, resting well assur'd
They ne'er did service for 't. Being press'd to the war,
Even when the navel of the state was touch'd,
They would not thread the gates: this kind of service
Did not deserve corn gratis. Being i' the war,
Their mutinies and revolts, wherein they show'd
Most valour, spoke not for them. The accusation
Which they have often made against the senate,
All cause unborn, could never be the motive
Of our so frank donation. Well, what then?
How shall this bosom multiplied digest

116, 117. *I say . . . state.*] As Pope; one line in Ff. 119. *worthier*] F.; *worthie* F 2. 128. *motive*] Johnson and Heath conj. *native* F. 130. *bosom multiplied*] *Bosome-multiplied* F; *beson-multitude* Collier MS.; *bissom multitude* Singer (ed. 2); *bisson multitude*, Dyce.

119-129. *They know . . . donation*] This is drawn largely from North. See *Extracts*, p. xli.

120. *Was . . . recompense*] Was not intended by us as a reward for their services.

121. *press'd*] impressed, as in I. ii. 9 *ante*. See for the people's refusals to go to the wars when commanded, North, *Extracts*, p. xxxviii, and also earlier, p. xxx; and for Coriolanus's reminder of it, p. xli.

123. *thread*] Compare, for the metaphor, *Richard II.* v. v. 15, 16:—

"It is as hard to come as for a camel
To *thread* the postern of a small needle's eye."

128. *All cause unborn*] For which there was no cause in existence.

motive] The folios read *natiue*, which some retain, explaining as "natural source," "origin." There is, however, no authority for the use of the word in this sense, the nearest recorded sense being that of native place, or country, of which the *New Eng. Dict.* gives examples, *e.g.* 1615, Chapman, *Odyssey*, IX. 66:—

"Though roofs far richer we far off possess,
Yet, from our *native*, all our more is less."

The intention of the passage is clear, and is much better expressed by *motive*, Johnson's and Heath's conjectural emendation.

130. *this bosom multiplied*] this multitudinous bosom (Malone) — the bosoms, breasts, minds of the herd. Several editors compare *King Lear*, v. iii. 46-49: "the old and miserable king . . . Whose age has charms in it, whose title more, To pluck *the common bosom* on his side"; and Mr. Verity refers to "The multitudinous tongue," line 155 *post*. Collier's MS. gave *beson-multitude*, which Singer, ed. 2, adopted (reading *bissom multitude*), and

The senate's courtesy? Let deeds express
What 's like to be their words: "We did request it;
We are the greater poll, and in true fear
They gave us our demands." Thus we debase
The nature of our seats, and make the rabble
Call our cares fears; which will in time
Break ope the locks o' the senate, and bring in
The crows to peck the eagles.
Men. Come, enough.
Bru. Enough, with over-measure.
Cor. No, take more:
What may be sworn by, both divine and human,
Seal what I end withal! This double worship,
Where one part does disdain with cause, the other

136-138. *Call . . . eagles.*] As Ff; Pope divided after *ope* and *crows*. 136. *cares*] *caresses* Anon conj. 137. *o' the*] *o' th'* F 4; *a' th'* F. 142. *Where one*] Rowe; *Whereon* F.

Dyce also adopted (reading *bisson multitude*). It must not be forgotten that this word, in form *beesome*, is in the folio edition of this very play, in "beesome conspectuities," changed by Theobald to "bisson conspectuities" (see II. i. 63 *ante*); and that the adjective *bisson* ("bisson rheum") occurs in *Hamlet*. But though some editors read *bisson multitude*, such a violent change is out of the question in view of the sense yielded by the old reading and the support it receives from the above references, and the many uses of *bosom* by Shakespeare. See especially *2 Henry IV*. I. iii. 91 *et seq.*: "O thou fond many . . . So, so, thou common dog, didst thou disgorge Thy glutton *bosom* of the royal Richard." See also next note.

130. *digest*] interpret, understand, as (*disgest*) in I. i. 149 *ante*. Upon the passage at the close of the preceding note, Mr. Verity says: "Beeching aptly remarks: 'if a bosom could disgorge, it could digest.'" This is a fallacious argument, for in reality there is no *if* about it: rejected food must pass through the breast, which can therefore disgorge, but not digest. Figuratively, however, the bosom, *i.e.* the heart or mind, can digest in the sense of thinking out, reaching understanding by a slow process resembling digestion, and "understand" is the ultimate sense required here. The same would follow from Mr. G. S. Gordon's different reasoning (Clar. Press, 1912) in an interesting note on *this bosom multiplied*: ". . . it is the bosom that first feels the load of repletion and indigestion. Had Shakespeare's idea been simply digestion he would have used 'belly.' It is because the courtesy-crammed multitude *cannot* digest, can, indeed, do nothing more than gorge what the senate gives it, that he uses 'bosom.'" This he regards as confirmed by the passage from *2 Henry IV*. and that in *Macbeth*, v. iii. 44: "Cleanse the stuff'd *bosom*," etc., in both of which he says: "the bosom suffers from repletion, and is the seat not of digestion, but of indigestion." But it may be doubted whether Shakespeare distinguished as carefully as the commentator.

136. *our cares*] The cares of the Senate for the people's welfare are set forth by Menenius in Act I. sc. i.

141. *Seal*] Confirm: see on II. iii. 107 *ante*.

withal] with, as very frequently in Elizabethan writers.

double worship] twofold source of authority, two sets of authorities.

Insult without all reason ; where gentry, title, wisdom,
Cannot conclude but by the yea and no
Of general ignorance,—it must omit
Real necessities, and give way the while
To unstable slightness : purpose so barr'd, it follows
Nothing is done to purpose. Therefore, beseech you,—
You that will be less fearful than discreet,
That love the fundamental part of state
More than you doubt the change on 't, that prefer
A noble life before a long, and wish
To jump a body with a dangerous physic

143. *reason*] F ; *season*, Ff 2-4.

143. *without all reason*] *i.e.* beyond all reason. Compare *Macbeth*, III. ii. 11 : "Things *without* all remedy should be without regard."

144. *conclude*] decide.

145. *general ignorance*] the ignorant crowd. Compare the sense of "the general" in *Measure for Measure*, II. ii. 27 ; and elsewhere.

145-147. *it . . . slightness*] it (*i.e.* this double worship) must neglect what is really urgent, and meanwhile yield to irresolute trifling.

147, 148. *purpose . . . purpose*] with the result that as no firm line of policy can be pursued, nothing effectual is done.

149. *You . . . discreet*] "You whose zeal predominates over your terrors," says Johnson ; but *zeal* is not *discretion*. You that will show less fear than prudence (or foresight), *or* that will rather be prudent (*or* foreseeing) than afraid.

150, 151. *That love . . . on 't*] "you who do not so much fear the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government" (Johnson). "Violent measures," as advocated in lines 154 *et seq.*, may affect "the state," as Coriolanus wishes, by their success, or "the fundamental part of state," as he does not wish, by their failure. In the one case, *change* is the action of the senators (and=changing) and *on 't* refers to *state* only; in the other, change is the result of the failure of that action and *on 't* refers to "the fundamental part of state." The two senses (which, after all, are involved in Johnson's expression, "the *danger* of violent measures") could be put in this way: (*a*) You that fear not to change the constitution in order to preserve its foundations; (*b*) You that so love the fundamental part of state that you will risk it to make it sure. The fundamental part of state is of course affected in Coriolanus's eyes already, but there is room for greater loss, so that this cannot be urged against (*b*), which has also a correspondence with the alternatives that follow, in lines 151-153.

153. *jump*] risk, hazard. So, with a slight difference in meaning, in *Macbeth*, I. vii. 7, "We 'ld *jump* the life to come," and in *Cymbeline*, v. iv. 188. In both of these places, *jump* (risk)= take the risk of; here it=expose to risk. The noun *jump* = hazard occurs once in Shakespeare (in *Antony and Cleopatra*, III. viii. 6), and is used very conveniently for the whole of the present passage in a citation first made by Steevens from Philemon Holland's translation of Plinie's *Natural Historie*, 1601, see ed. 1634, book xxv. chap. v. : "If we looke for good successe in our cure by ministring of Ellebore, in any wise wee must take heed and be carefull how we give it in close weather, and upon a dark and cloudie day; for certainly it putteth the patient to a *jumpe* or great hazard." Steevens's explanation of the verb was nevertheless as follows : "To *jump* anciently

That 's sure of death without it,—at once pluck out
The multitudinous tongue; let them not lick
The sweet which is their poison. Your dishonour
Mangles true judgment, and bereaves the state
Of that integrity which should become 't,
Not having the power to do the good it would,
For the ill which doth control 't.

Bru. Has said enough.

Sic. Has spoken like a traitor, and shall answer
As traitors do.

Cor. Thou wretch! despite o'erwhem thee!
What should the people do with these bald tribunes?
On whom depending, their obedience fails
To the greater bench. In a rebellion,
When what's not meet, but what must be, was law,
Then were they chosen: in a better hour,

165. *bench. In a rebellion,*] Pope; *Bench, in a Rebellion:* F.

signified to *jolt*, to give a rude concussion to anything. *To jump a body* may therefore mean *to put it into a violent agitation or commotion*"; and it was left to Malone to make the right deduction from the Pliny passage. Mr. E. K. Chambers (Warwick Shakespeare) seems to favour Steevens by explaining *jump*, "to apply a violent stimulus that may galvanise it back to life," but "risk" besides being more probable suits the whole context better.

155. *The multitudinous tongue*] Compare "the many-headed multitude" (II. iii. 16-17, *ante*) and "this bosom multiplied" (line 130 *ante*); and expressly here, "the yea and no Of general ignorance" (lines 144, 145 *ante*).

155, 156. *lick The sweet*] In this change of metaphor from the tongue as an organ of speech to the tongue as an organ of taste, this is probably equivalent to "enjoy the power." Mr. Verity, however, has "*The sweet, i.e.* flattery."

158. *integrity*] unity of action; literally "wholeness."

161. *answer*] suffer the consequences, receive punishment. Compare *Richard III.* IV. ii. 95-96:—

"Stanley, look to your wife: if she convey
Letters to Richmond, you shall *answer* it."

Compare also the use=encounter, in I. iv. 52, and that of the noun in line 175 below.

163. *bald*] With more respect Cominius calls Sicinius "Ag'd sir," in line 176 below, but possibly *bald* is more than a mere taunt against age on the part of Coriolanus, and figuratively implies "contemptible" or "bald-witted." The figurative use of "bald" was common then as now: see *The Comedy of Errors*, II. ii. 110, "I knew 'twould be a *bald* conclusion"; *1 Henry IV.* I. iii. 65, "This *bald* unjointed chat of his." References to the use of *barren* by Shakespeare and others (as in *A Midsummer Night's Dream*, III. ii. 13, "The shallowest thick-skin of that barren sort") do not seem much to the point, as there is no difficulty in the application of an adjective meaning unproductive or sterile, and very little metaphor.

165. *greater bench*] Compare "graver bench," line 105 *ante*.

165-167. *In a . . . chosen*] See I. i. 213-220, and North, *Extracts*, *ante*, p. xxxii.

Let what is meet be said it must be meet,
And throw their power i' the dust.
Bru. Manifest treason!
Sic. This a consul! no.
Bru. The ædiles, ho!

Enter an Ædile.

Let him be apprehended.
Sic. Go, call the people; [*Exit Ædile.*
in whose name myself
Attach thee as a traitorous innovator,
A foe to the public weal: obey, I charge thee,
And follow to thine answer.
Cor. Hence, old goat!
All Senators, etc. We 'll surety him.
Com. Ag'd sir, hands off.
Cor. Hence, rotten thing, or I shall shake thy bones
Out of thy garments.
Sic. Help, ye citizens!

171. *Enter . . .*] Ff after line 170. 172. *Exit . . .*] Collier. 176. *All Senators, etc.*] *All.* F; *Sen. and Pat.* Malone. *Ag'd*] F; *Aged* Rowe.

168. *Let what . . . meet*] A brief and emphatic equivalent for: "Let the people be told that what is fitting must be found fitting."

171. *The ædiles*] The *Ædiles Plebeii* (as distinguished from the *Ædiles Curules*, of later origin) were instituted at the same time as the tribunes, and probably at first merely as their assistants or executive officers. See, however, North, *Extracts*, *ante*, p. xlii, for the slower course of events which Shakespeare has hastened. The tribunes, leaving the Senate, sent their serjeants to arrest Marcius, and on his resistance, came themselves "accompanied with the Ædiles."

173. *Attach*] Arrest; as in *Romeo and Juliet*, v. iii. 173: "whoe'er you find *attach*." Skeat quotes *Piers Plowman*, B text, ii. 199: "*Attache* tho tyrauntz"; see also T. Heywood, *2 Edward IV.* (*Works*, Pearson, I. 174): "Lay hold on him. *Attach him*, officers!"

175. *answer*] See on the verb in line 161 above. The noun = trial, defence, or even punishment. See Nash, *Pierce Penilesse*, etc., 1592, ed. McKerrow, I. 241, lines 3 and 4: "a fellon neuer comes to his *answere* before the offence be committed"; and *Henry V.* II. iv. 120 *et seq.*:—

"an if your father's highness
Do not . . . Sweeten the bitter
mock you sent his majesty,
He 'll call you to so hot an *answer*
of it,
That caves and womby vaultages
of France
Shall chide your trespass," etc.

old goat] Coriolanus, resenting the touch of Sicinius, probably means to imply that he smells offensively. So, just below, he calls him "rotten thing."

176. *surety*] be sureties for. Dr. Wright quotes *All's Well that Ends Well*, v. iii. 298:—

"The jeweller that owes the ring is
sent for,
And he shall *surety* me."

177, 178. *rotten . . . shake . . . garments*] Steevens compares *King John* [II. i. 455-457]:—

"Here 's a stay
That *shakes* the *rotten* carcass of
old Death
Out of his *rags!*"

Enter a rabble of Plebeians with the Ædiles.

Men. On both sides more respect.
Sic. Here 's he that would take from you all your power.
Bru. Seize him, ædiles!
All Pleb. Down with him! down with him!
Senators, etc. Weapons! weapons! weapons!
[*They all bustle about Coriolanus.*
Tribunes! Patricians! Citizens! What, ho!
Sicinius! Brutus! Coriolanus! Citizens!
Peace, peace, peace! Stay! hold! peace!
Men. What is about to be? I am out of breath;
Confusion 's near; I cannot speak. You, tribunes
To the people! Coriolanus, patience!
Speak, good Sicinius.
Sic. Hear me, people; peace!
All Pleb. Let 's hear our tribune: peace!—Speak, speak, speak.
Sic. You are at point to lose your liberties:
Marcius would have all from you; Marcius,
Whom late you have nam'd for consul.
Men. Fie, fie, fie!
This is the way to kindle, not to quench.
First Sen. To unbuild the city and to lay all flat.
Sic. What is the city but the people?
All Pleb. True,
The people are the city.
Bru. By the consent of all, we were establish'd
The people's magistrates.
All Pleb. You so remain.
Men. And so are like to do.
Com. That is the way to lay the city flat;
To bring the roof to the foundation,

182, 191, 197, 200. *All Pleb.*] *All*, F. 183. *Senators, etc.*] Cambridge edd.; *2. Sen.* Ff. 186. Given to *Senators, etc.*, by Cambridge edd. *All.* Peace, . . . in Ff. 189, 190. *To . . . Sicinius.*] As Capell; one line in Ff. 194, 195. *Fie . . . quench.*] As Pope; prose Ff. 196. *First Sen.*] *1. S.* Capell; *Sena.* Ff. 197, 198. *True . . . city.*] As Capell; one line Ff. 199, 200. *By . . . magistrates.*] As Pope; prose Ff.

192. *at point to*] about to. See v. iv. 62 *post;* also *King Lear*, III. i. 33: "are *at point* To show their open banner," and note in this edition.

194. *nam'd*] nominated. See *Macbeth*, II. iv. 31:—
"He is already *named*, and gone to Scone
To be invested."

And bury all, which yet distinctly ranges,
In heaps and piles of ruin.

Sic. This deserves death.

Bru. Or let us stand to our authority,
Or let us lose it. We do here pronounce,
Upon the part o' the people, in whose power
We were elected theirs, Marcius is worthy
Of present death.

Sic. Therefore lay hold of him;
Bear him to the rock Tarpeian, and from thence
Into destruction cast him.

Bru. Ædiles, seize him!

All Pleb. Yield, Marcius, yield!

Men. Hear me one word;
Beseech you, tribunes, hear me but a word.

Æd. Peace, peace!

Men. Be that you seem, truly your country's friend,
And temperately proceed to what you would
Thus violently redress.

Bru. Sir, those cold ways,
That seem like prudent helps, are very poisonous
Where the disease is violent. Lay hands upon him,
And bear him to the rock.

[*Corio. draws his sword.*

Cor. No; I'll die here.
There's some among you have beheld me fighting:
Come, try upon yourselves what you have seen me.

Men. Down with that sword! Tribunes, withdraw awhile.

Bru. Lay hands upon him.

Men. Help Marcius, help,
You that be noble; help him, young and old!

Citizens. Down with him! down with him!

[*In this mutiny, the Tribunes, the Ædiles, and the People, are beat in.*

213, 214. *Hear . . . a word.*] As Johnson; prose Ff. 213. *All Pleb.*] *All Ple.* F; *Cit.* Capell. 214. *Beseech*] *'beseech* F. 225, 226. *Help . . . old!*] Verse first Hanmer, reading, *Help, help Martius, help,*. 227. [*In . . .*] *Exeunt. In . . .* Ff.

204. *distinctly ranges*] To *range* is to stretch out, run in a line, extend, and "to distinctly range" is to extend in lines of separate houses. The following passage from *Antony and Cleopatra*, I. i. 33-34, has been often quoted in illustration of the text:—

"Let Rome in Tiber melt, and the wide arch
Of the *ranged* empire fall."

See the note there in this edition. For *distinctly* = separately, see *The Tempest*, I. ii. 199: "on the top-mast . . . would I flame *distinctly*, Then meet and join."

Men. Go, get you to your house; be gone, away!
All will be naught else.
Sec. Sen. Get you gone.
Com. Stand fast;
We have as many friends as enemies.
Men. Shall it be put to that?
First Sen. The gods forbid!
I prithee, noble friend, home to thy house;
Leave us to cure this cause.
Men. For 'tis a sore upon us
You cannot tent yourself: be gone, beseech you.
Com. Come, sir, along with us.
Cor. I would they were barbarians, as they are,
Though in Rome litter'd; not Romans, as they are not,
Though calv'd i' the porch o' the Capitol,—
Men. Be gone;
Put not your worthy rage into your tongue;
One time will owe another.
Cor. On fair ground
I could beat forty of them.
Men. I could myself
Take up a brace o' the best of them; yea, the two tribunes.
Com. But now 'tis odds beyond arithmetic;
And manhood is call'd foolery when it stands

228. *your*] Rowe; *our* F. 229, 230. *Stand . . . enemies.*] As Capell; one line Ff. 231. *First Sen.*] *1. S.* Capell; *Sena.* Ff. 234. *beseech*] *'beseech* F. 235. *Com.*] F 2; *Corio.* F. 238, 239. *Be gone . . . tongue;*] As Capell; one line Ff. 240, 241. *On . . . them.*] As Capell; one line, prose Ff. 241, 242. *I . . . tribunes.*] As Capell, omitting *of them;* prose Ff.

229. *naught*] lost, as in *Antony and Cleopatra*, III. x. 1: "*Naught, naught*, all *naught!* I can behold no longer."

233. *this cause*] *i.e.* according to Deighton, "the cause of the present commotion."

234. *tent*] treat, doctor. "To tent" is literally, to apply a roll of lint or linen to a wound or sore, which must be kept open. See I. ix. 31 *ante*, and note. In *Hamlet*, II. ii. 626, it is used figuratively for "to probe": "I'll *tent* him to the quick."

240. *One . . . owe another*] Your turn will come, Fortune will owe you a good turn for a bad one.

242. *Take up*] This phrase is used in various senses, and here appears to mean encounter successfully. For "encounter," Dr. Wright quotes *2 Henry IV.* I. iii. 73:—

> "one power against the French,
> And one against Glendower; perforce a third
> Must *take* us *up*."

243. *odds . . . arithmetic*] incalculable odds. Compare Massinger, *The Roman Actor*, I. iii. (*Works*, Gifford and Cunningham, 198*b*): "Or, when a covetous man's express'd, whose wealth Arithmetic cannot number."

244, 245. *And . . . fabric*] Compare IV. vi. 104-106 *post.*

Against a falling fabric. Will you hence,
Before the tag return? whose rage doth rend
Like interrupted waters and o'erbear
What they are us'd to bear.

Men. Pray you, be gone.
I'll try whether my old wit be in request
With those that have but little: this must be patch'd
With cloth of any colour.

Com. Nay, come away.

[*Exeunt Coriolanus, Cominius, and others.*

First Pat. This man has marr'd his fortune.

Men. His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for 's power to thunder. His heart 's his mouth:
What his breast forges, that his tongue must vent;
And, being angry, does forget that ever
He heard the name of death. [*A noise within.*
Here's goodly work!

Sec. Pat. I would they were a-bed!

Men. I would they were in Tiber! What the vengeance! Could he not speak 'em fair?

Enter BRUTUS *and* SICINIUS, *with the rabble, again.*

Sic. Where is this viper
That would depopulate the city and
Be every man himself?

Men. You worthy tribunes—

251. *Cominius and others*] Capell; *and Cominius* Ff. 252. *First Pat.*] *1. P.* Capell; *Patri.* Ff. 259. *Sec. Pat.*] *2. Pat.* Malone; *Patri.* Ff. 260, 261. *What . . . fair?*] As Pope; one line Ff. 262, 263. *That . . . himself?*] As Pope; one line Ff. 263. *tribunes*—] Rowe; *Tribunes.* F.

246. *the tag*] another name for the rabble. In *Julius Cæsar*, I. ii. 260, 261, we have "the *tag-rag* people," and *tag and rag*, the full form, "every appendage and shred," as Skeat puts it, is also common. See Capt. John Smith, *Works*, ed. Arber, p. 432: "Away went their bowes and arrowes, and *tagge and ragge* came with their baskets"; *Jack Straw*, I. 1593, (Hazlitt's *Dodsley*, v. 383):—

"*J.S.* I hope we shall have men enou',
To aid us herein, Wat; how thinkest thou?
Par. Tag and rag, thou needst not doubt."

246, 247. *whose rage . . . waters*] Compare *The Two Gentlemen of Verona*, II. vii. 25, 26.

249. *whether*] Probably contracted to *wh'er*, as frequently. See *Sonnet* LIX. 11, in this series, and note there.

261. *Where is this viper*] The ancient and widespread belief that vipers act an unnatural part at their birth (see

Sic. He shall be thrown down the Tarpeian rock
With rigorous hands: he hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power,
Which he so sets at naught.
First Cit. He shall well know
The noble tribunes are the people's mouths,
And we their hands.
All Pleb. He shall, sure on 't.
Men. Sir, sir,—
Sic. Peace!
Men. Do not cry havoc, where you should but hunt
With modest warrant.
Sic. Sir, how comes 't that you
Have holp to make this rescue?
Men. Hear me speak:
As I do know the consul's worthiness,
So can I name his faults.
Sic. Consul! what consul?
Men. The Consul Coriolanus.
Bru. He consul!
All Pleb. No, no, no, no, no.
Men. If, by the tribunes' leave, and yours, good people,
I may be heard, I would crave a word or two,

268-270. *He shall . . . hands.*] As Johnson; two lines divided after *are* in Ff. 270. *All Pleb.*] *All* F. *shall, sure on 't.*] *shall sure ont.* F; . . . *out.* Ff 2-4. 273, 274. *Sir . . . rescue?*] As Pope; line 273 ends at *holpe* in Ff. 274-276. *Hear . . . faults.*] As Pope; two lines divided after *know* in Ff. 277. *He*] F; *He the* Hanmer; *He a* Steevens (1793). 278. *All Pleb.*] *All.* F. 279. *If . . . people,*] One line, Pope; two in Ff. divided after *leaue.*

lower, line 284, "This viperous traitor") is a common source of metaphor, which is fully treated by Mr. Deighton in his note on *Pericles*, I. i. 64, 65, in this series, *q.v.* There are countless references to it in Elizabethan writers; see Sidney, *An Apologie for Poetrie*, near the beginning: "and will they now play the Hedg-hog, that being received into the den, draue out his host? or rather the *Vipers*, that with theyr birth kill their Parents?" *Mydas*, III. i. (Fairholt's Lilly, II. 26): "like moaths that eate the cloth in which they were bred, like *vipers* that gnaw the bowels of which they were borne"; Ben Jonson, *The Poetaster*, v. i. (*Works*, ed. Gifford and Cunningham, I. 258*a*): "Out, *viper!* thou that eat'st thy parents, hence!"

272. *cry havoc*] The form which Old French *crier havot* assumes in English. Originally the signal to plunder, it appears in Shakespeare as a general incentive to battle and slaughter. See *King John*, II. i. 357: "*Cry 'havoc'!* kings; back to the stained field," etc.; *Julius Cæsar*, III. i. 273. In *Hamlet*, v. ii. 375, *cries on havoc* may have the same meaning.

274. *holp*] short for the old strong past participle *holpen*. See Abbott, *Shakes. Gram.*, § 343, and compare *The Tempest*, I. ii. 63.

The which shall turn you to no further harm
Than so much loss of time.
Sic. Speak briefly then;
For we are peremptory to dispatch
This viperous traitor. To eject him hence
Were but one danger, and to keep him here
Our certain death; therefore it is decreed
He dies to-night.
Men. Now the good gods forbid
That our renowned Rome, whose gratitude
Towards her deserved children is enroll'd
In Jove's own book, like an unnatural dam
Should now eat up her own!
Sic. He's a disease that must be cut away.
Men. O! he's a limb that has but a disease;
Mortal to cut it off; to cure it easy.
What has he done to Rome that's worthy death?
Killing our enemies, the blood he hath lost,—
Which, I dare vouch, is more than that he hath,
By many an ounce, — he dropp'd it for his country;
And what is left, to lose it by his country,
Were to us all, that do 't and suffer it,
A brand to the end o' the world.
Sic. This is clean kam.

301. *o' the*] *o' th'* F 4; *a' th* F.

290. *Jove's own book*] *i.e.* the Book of God. Compare *2 Henry IV.* IV. ii. 17: "How deep you were within the books of God"; II. ii. 49: "as far in the devil's book as thou." Herford says, "A Jewish not a Roman idea." On the other hand, Gordon (Clar. Press) compares *Julius Cæsar*, III. i. 39-41: "The question of his death is enrolled in the Capitol; the glory not extenuated, wherein he was worthy," etc., and explains thus: "*Jove's own book* probably means the rolls and registers of the Capitol, which was Jove's Temple."

like an unnatural dam] the sow, for instance. See Holland's Plinie, Bk. VIII, chap. liii: "That a sow should eat her own pigs it is no prodigious wonder."

294. *Mortal*] Certain death. See II. ii. 111 *ante*, and note; also v. iii. 189 *post*.

301. *clean kam*] quite perverse or contrary. Compare Hooker, *Works*, Oxford ed. 1841, II. 698 (*A Learned Sermon on the Nature of Pride*): "Where is then the obliquity of the mind of man? His mind is perverse, *kam*, and crooked, not when it bendeth itself unto any of these things, but when it bendeth so, that it swerveth . . . from that exact rule whereby human actions are measured"; Cotgrave, *French Dict.*, 1611, "*Contrefoil*, The wrong way, cleane contrarie, quite *kamme*." The word is Celtic = crooked, bent, and still survives in dialect, both in the simple and figurative senses, and in place-names.

Bru. Merely awry; when he did love his country,
It honour'd him.
Men. The service of the foot
Being once gangren'd, is not then respected
For what before it was.
Bru. We'll hear no more.
Pursue him to his house, and pluck him thence,
Lest his infection, being of catching nature,
Spread further.
Men. One word more, one word.
This tiger-footed rage, when it shall find
The harm of unscann'd swiftness, will, too late,
Tie leaden pounds to 's heels. Proceed by process;

302, 303. *when . . . him.*] As Pope; one line Ff.

302. *Merely*] Not in the present sense only, but quite, entirely, as in *Hamlet*, I. ii. 135-137: "'tis an unweeded garden, . . . things rank and gross in nature Possess it *merely*."

303-305. *The service . . . was*] Ellipse confuses the grammar and the precise sense, but whether it is the foot or the service of the foot that is no longer regarded when the disease of the one terminates the other, signifies little. Hanmer, at the suggestion of Warburton, gives the speech to Sicinius, Lettsom would continue it to Brutus; and either is possible, for Brutus in effect says: when he loved his country it honoured him, not now; and he or Sicinius would then continue: when the foot serves it is regarded, not when mortification has set in, inferring that it must then be cut away, as Sicinius said in line 292. In Menenius's mouth the speech is bitterly ironical and recurs to line 293, but there is this inconsistency in the metaphor, that "a limb that has but a disease; Mortal to cut it off" is now a limb that has a disease; mortal *not* to cut it off.

309. *tiger-footed*] Ancient belief exaggerated the swiftness of the tiger. See Holland's Plinie, Book VIII. chap. XVIII., ed. 1634, Part I. pp. 204 and 205: "This beast (the Tyger) is most dreadful for incomparable swiftnesse, and most of all seen it is in the taking of her young," etc.; *Mediæval Lore from Bartholomew Anglicus*, 1905 [from *De Proprietatibus Rerum* (13th century), ed. 1535 in English], "The tiger is the swiftest beast in flight, as it were an arrow, for the Persees call an arrow Tigris, and is a beast distinguished with divers specks, and is wonderly strong and swift. And Pliny saith that they be beasts of dreadful swiftness," etc. In spite of a good start and a swift horse, the hunter who purloins tiger-whelps only escapes, first by throwing down one of the whelps, which the tigress restores to her den, and then by taking ship. In Holland's Plinie, we read, "for very anger she rageth on the shore and the sands," and the passage was possibly in Shakespeare's mind when he wrote "This tiger-footed rage." See also *The Voiage and Travaile of Sir John Maundevile, Kt.* (Halliwell Reprint, 1883, pp. 304-305): "The thridde Ryvere, that is clept Tigris, is as moche for to seye as faste rennynge: for he rennethe more faste than ony of the tother. And also there is a Best, that is cleped Tigris, that is faste rennynge."

310. *unscann'd swiftness*] wild, inconsiderate speed; "unheedy haste," as in *A Midsummer Night's Dream*, I. i. 237: "Wings and no eyes figure unheedy haste."

311. *leaden . . . heels*] Compare Peele, *The Tale of Troy* (Dyce's Greene and Peele, 1861 ed., p. 353):—

"But hardy Love, that hath no *leaden heels*,
Tied wings belike unto the Trojans keels."

Lest parties, as he is belov'd, break out,
And sack great Rome with Romans.
Bru. If it were so—
Sic. What do ye talk?
Have we not had a taste of his obedience?
Our ædiles smote? ourselves resisted? Come!
Men. Consider this: he has been bred i' the wars
Since 'a could draw a sword, and is ill school'd
In bolted language; meal and bran together
He throws without distinction. Give me leave,
I 'll go to him, and undertake to bring him
Where he shall answer, by a lawful form,
In peace, to his utmost peril.
First Sen. Noble tribunes,
It is the humane way: the other course
Will prove too bloody, and the end of it
Unknown to the beginning.
Sic. Noble Menenius,
Be you then as the people's officer.
Masters, lay down your weapons.
Bru. Go not home.

313. *so*—] F 3; *so?* F. 316. *smote?*] *smot?* Capell; *smot:* F; *smote*, F 4. 318. *'a*] *a* Ff. 321. *bring him*] Pope; *bring him in peace*, F. 326, 327. *Noble . . . officer.*] As Pope; one line Ff.

311. *by process*] *i.e.* by deliberate pro- procedure, as some explain it; or, more probably, as indicated by lines 321-323 *post*, "legal process" (Warwick Shakespeare). *Process* (see Cowell, *The Interpreter*, 1637, *s.v.*) "is the manner of proceeding in euery cause, be it personall, or reall, civill, or criminall, even from the original writ to the end," and so also, writ (see *The Winter's Tale*, IV. iii. 102: "a *process-server*, a bailiff"), and generally, summons, mandate, as in *Antony and Cleopatra*, I. i. 28. See note there in this series.

315. *taste*] specimen: not quite the same as *taste* = trial, in *King Lear*, I. ii. 47: "he wrote this but as an essay or *taste* of my virtue." See the note in this edition.

316. *ædiles smote*] See North, *Extracts*, *ante*, p. .

317-319. *he has . . . language*] Compare *Othello*, I. iii. 83-85.

319. *bolted language*] refined, choice phraseology. "To bolt," is to sift, and the figurative use is common. Compare Chaucer, *The Nonne Preestes Tale*, 420: "But I ne can not *bulte* it to the bren"; *Henry V.* II. ii. 137: "Such and so finely *bolted* didst thou seem"; *Troilus and Cressida*, I. i. 18-20.

322, 323. *answer . . . peril*] meet accusation under the peaceful forms of law, at whatever danger to himself. *Answer* is frequent in the sense of meet a charge, answer for or render an account of an action. So in *Hamlet*, III. iv. 176, "and will *answer* well The death I gave him." The noun occurs *ante*, III. i. 175.

324. *humane*] So always accented in Shakespeare.

325, 326. *the end . . . beginning*] Steevens quotes *The Tempest*, II. i. 158: "The latter *end* of his commonwealth forgets the *beginning*."

Sic. Meet on the market-place. We 'll attend you there:
Where, if you bring not Marcius, we 'll proceed
In our first way.
Men. I'll bring him to you.
[*To the Senators.*] Let me desire your company.
He must come,
Or what is worst will follow.
First Sen. Pray you, let 's to him.
Exeunt Omnes.

SCENE II.—*The Same. A Room in* CORIOLANUS'S *House.*

Enter CORIOLANUS *with Nobles.*

Cor. Let them pull all about mine ears; present me
Death on the wheel, or at wild horses' heels;

332. *To the . . .*] Hanmer. 333. *First Sen.*] Rowe; *Sena.* F.
Scene II.
The Same. A Room . . .] *A Room . . .* Malone.

Scene II.

2. *the wheel*] an instrument of torture and death, to which criminals were bound and their limbs broken with iron rods. It was unknown to the Romans. Southey (*Common-Place Book*, Third Series, p. 230) says: "The punishment of breaking on the wheel was introduced into the criminal code of France by the Chancellor Antoine de Bourg, in 1539, simple hanging was in use before." The wheel is referred to again in *The Winter's Tale*, III. ii. 177:—

"What *wheels?* racks? fires? what flaying? boiling?
In leads or oils?"

See also next note, and Beard, *The Theatre of Gods Iudgments*, 1597, p. 277, of a parricide in 1560: "instead of possessing his goods which he aimed at, hee possessed a vile and shamefull death: for he was drawne through the streets, burnt with hot irons, and tormented nine houres *in a wheele*, till his life forsooke him"; Beaumont and Fletcher, *Thierry and Theodoret*, v. (Cambridge ed., x. 68):—

"Go carry her without wink of sleep, or quiet,
Where her strong knave *Protaldye* 's broke o' th' *wheel*,
And let his cries and roars be music to her," etc.

at . . . heels] Compare Dekker, *The Comedie of Olde Fortunatus*, 1600 (Pearson's ed., I. 170):—

"Faire Empresse of the world, since you resigne
Your power to me, this sentence shall be mine,
Thou shalt be torturd on a *wheele* to death,
Thou with *wild horses* shalt be quartered."

Malone cites the cases, in Shakespeare's lifetime, of Nicholas de Salvedo, who conspired to take the life of William the Silent, Prince of Orange, of Balthazar de Gerrard, who assassinated the prince not long afterwards, in 1584, and of John Chastel, who attempted to assassinate Henry IV. of France in 1594, all of whom were torn to pieces by wild horses; and to these could be added the case of Ravaillac, who murdered Henry on May 14, 1610, the latest year which has been thought possible for this play. See Howell, *Lustra Ludovici, or the Life of . . . Lewis the XIII.*, 1646, p. 7: "That his body should be torn afterwards by horses, all his members burn'd, reduc'd

Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch
Below the beam of sight; yet will I still
Be thus to them.

A Noble. You do the nobler.

Cor. I muse my mother
Does not approve me further, who was wont

6. *A Noble.*] *Noble.* Ff.

to cinders, and thrown into the aire," and p. 8: "and for his body, when it was torn by the horses, happy was he that could get any piece of it, so that he was burnt in more than twenty places up and down the Citie in severall fires." In *Giovanni Boccaccio*, by Edward Hutton, 1910, p. 250, is reproduced an illustration from a French MS. of the late fifteenth century, in the background of which is represented a woman to whose neck and each arm horses are attached and driven apart by men. The feet are outside the picture, but appear to be drawn together for the same treatment. The MS. gives Laurent de Premierfait's version of Boccaccio's *De Casibus Virorum*. Steevens suggests the old romances as a source of Shakespeare's knowledge, and cites *The Sowdone of Babylone*, p. 55:—

"Thou venemouse serpente,
With *wilde horses* thou shalt be drawe to morrowe,
And on this hille be brente."

The punishment by Tullus Hostilius, in Roman times, of the faithless Alban dictator, Mettius Fuffetius, who was torn to pieces by chariots driven opposite ways, is referred to by Malone as probably unknown to Shakespeare; and he cites Livy, I. 28, to show that "this cruel capital punishment was never inflicted from the beginning to the end of the Republick, except in this single instance." It has not been observed that the expression "at wild horses' heels" (notwithstanding the plural *horses*') would apply equally well or better to the different punishment inflicted, for example, upon Brunhault (or Brunhilda) in 613, under Clotaire II.; who was put to death by being dragged at the heels of a wild horse. See Beard, *The Theatre of God's Iudgements*, 1597, Chap. XIIII., *Of Queenes that were Murderers*, p. 281 (*sic*, really 293): "shee was adjudged to be tyed by the haire of her head, one arme and one foot to the taile of a wild and vntamed horse, and so to bee left to his mercy to bee drawen miserably to her destruction; which was no sooner executed, but her miserable carkasse (the instrument of so many mischiefes) was with mens feet spurned, bruised, trampled, and wounded after a most strange fashion; and this was the wofull end of miserable *Brunchild*." See also *ibid.* XXVIII. p. 349: "some he tied to the tailes of wild horses, to bee drawne ouer hedges, ditches, thornes and briers."

4. *the precipitation*] not, apparently, as Schmidt explains it, "the throwing or being thrown headlong," but the precipitousness, the precipice. The whole expression means: so that no man, standing at the top, however keen-eyed, could see the bottom.

5. *beam of sight*] ray of vision: *beam* is ray, gleam. The *New Eng. Dict.* quotes Gosson, *The Schoole of Abuse*, 1579, ed. Arber, p. 33: "*Basiliskes* . . . that poyson, as well with the *beame of* their *sighte*, as with the breath of their mouth."

7. *I muse*] I am astonished, I wonder; as often. See *Richard III.* I. iii. 305: "*I muse* why she's at liberty" (so Ff: "I wonder why," etc., Qq); *All's Well that Ends Well*, II. v. 70: "And rather *muse* than ask why I entreat you." Skeat quotes Florio, *Italian Dict.*, "*musare:* to *muse*, to think, to surmise; also to muzle, to muffle, to mocke, to jest, to gape idlie about, to hould ones muzle or snout in the aire," and explains: "The image is that of a dog scenting the air when in doubt as to the scent."

8. *approve me further*] more approve of my conduct. *Further* probably marks degree rather than continuance.

To call them woollen vassals, things created
To buy and sell with groats, to shew bare heads
In congregations, to yawn, be still, and wonder,
When one but of my ordinance stood up
To speak of peace or war.

Enter VOLUMNIA.

I talk of you:
Why did you wish me milder? Would you have me
False to my nature? Rather say I play
The man I am.

Vol. O sir, sir, sir,
I would have had you put your power well on
Before you had worn it out.

Cor. Let go.

Vol. You might have been enough the man you are
With striving less to be so: lesser had been
The thwartings of your dispositions if
You had not shew'd them how ye were dispos'd,
Ere they lack'd power to cross you.

Cor. Let them hang.

Vol. Ay, and burn too.

Enter MENENIUS *with the Senators.*

Men. Come, come; you have been too rough, something
too rough;
You must return and mend it.

9. *woollen*] Rowe; *Wollen* F. 13. *Enter . . .*] As in Collier MS.; after *them* line 6: Ff. 21. *thwartings*] Theobald; *things* F. 25, 26. *Come . . . mend it.*] As Pope; prose Ff.

For *approve* = approve of, compare *Antony and Cleopatra*, v. ii. 149: "I *approve* Your wisdom in the deed."

9. *woollen vassals*] coarsely clad slaves. Compare "this woolvish gown," II. iii. 114 *ante*, and note. For *vassal* = "a base or abject person, a slave," *New Eng. Dict.* cites Greene, *Menaphon*, ed. Arber, p. 37:—

"*Vassaile* auant or with my wings you die,
Ist fit an Eagle seate him with a Flie?"

10. *groats*] fourpenny pieces, well known to Shakespeare's poor neighbours though not to those of Volumnia.

12. *of my ordinance*] of my rank. No other instance of this sense appears to be known.

18. *Let go*] Enough! The phrase seems to correspond with modern colloquialisms like Have done, Give over, Drop it.

21. *thwartings*] Theobald's correction of the folio reading, *things*.

23. *Ere they lack'd . . . you*] *i.e.* Before the opportunity for their interference was gone; before you were irrevocably made consul.

24. *Ay . . . too*] It is clear that the strange feeling of hatred and scorn which the noble Coriolanus nourished for the commons of Rome had been sucked in with his very milk. In

First Sen. There 's no remedy ;
Unless, by not so doing, our good city
Cleave in the midst, and perish.
Vol. Pray be counsell'd.
I have a heart as little apt as yours,
But yet a brain that leads my use of anger
To better vantage.
Men. Well said, noble woman !
Before he should thus stoop to the herd, but that
The violent fit o' the time craves it as physic
For the whole state, I would put mine armour on,
Which I can scarcely bear.
Cor. What must I do ?
Men. Return to the tribunes.
Cor. Well, what then ? what then ?
Men. Repent what you have spoke.
Cor. For them ! I cannot do it to the gods ;
Must I then do 't to them ?
Vol. You are too absolute ;
Though therein you can never be too noble,
But when extremities speak. I have heard you say,
Honour and policy, like unsever'd friends,

26. *First Sen.*] *1. S.* Capell; *Sen.* F. 29. *as little apt*] *as little soft* Singer conj.; *of mettle apt* Staunton conj. 32. *to the herd*] Warburton; *to th' heart* F; *a' th' heart* Collier MS. 33. *o' the*] *o' th'* F 4; *a' th'* F.

North's Plutarch we get nothing of this side of the character of Volumnia. See also lines 29-31 of this scene and what follows.

29. *as little apt*] Desdemona, according to Iago (*Othello*, II. iii. 326) "is of so free, so kind, so *apt*, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested," Volumnia has as little apt a disposition (heart) as Coriolanus. The use of *apt* is essentially the same in both plays, and the context in *Coriolanus* makes its meaning as plain within certain limits as if Volumnia had proceeded to define it extensively. We may take it as impressible, or flexible (*as little apt* = inflexible), or compliant, or docile, or (with closer reference to the context demanded) ready, willing (to return and mend a roughness, or eat humble-pie). Shakespeare uses the word many times for receptive, teachable, prone, either alone (*Hamlet*, I. v. 31: "I find thee *apt;* And duller should'st thou be," etc.), or with extension (*King Lear*, II. iv. 309, 310: "And what they may incense him to, being *apt* To have his ear abused," etc.). No commentator has objected to the word in *Othello*, but the text has been tampered with here: see the Critical Notes above. Mr. Craig seems to have felt a difficulty in interpreting *apt*, and believing that *anger* in line 30 pointed to Staunton's reading *mettle*, intended to suggest "*to* mettle apt as yours," = as prone to anger as yours.

39. *absolute*] positive, as in III. i. 89 *ante;* or rather, inflexible.

41. *extremities speak*] a crisis says: "give ground," "concede something."

42. *policy*] prudent or dexterous, or crafty management, or stratagem. See *1 Henry VI.* III. ii. 2: "the gates of Rouen, Through which our *policy* must make a breach."

I' the war do grow together: grant that, and tell me,
In peace what each of them by the other lose,
That they combine not there.
Cor. Tush, tush!
Men. A good demand.
Vol. If it be honour in your wars to seem
The same you are not, which, for your best ends,
You adopt your policy, how is it less or worse,
That it shall hold companionship in peace
With honour, as in war, since that to both
It stands in like request?
Cor. Why force you this?
Vol. Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,
But with such words that are but roted in
Your tongue, though but bastards and syllables
Of no allowance to your bosom's truth.
Now, this no more dishonours you at all

52-56. *Because . . . syllables*] As Malone; six lines divided after *that . . . people: . . . matter . . . words . . . Tongue;* in Ff. 55. *roted in*] Malone; *roated in* F; *rooted in* Johnson.

46-51. *If it . . . request*] Volumnia is neither concise nor lucid here, but she says in effect: If your use of false appearances to serve your purpose in war is reconcilable with honour, what makes it less so in peace, when it is just as necessary?

51. *force*] enforce, urge. See *Henry VIII.* III. ii. 2: "If you will now unite in your complaints, And *force* them with a constancy," etc,

55. *roted in*] F *roated* is sometimes read (with Johnson) as *rooted*, which gets rid of any difficulty about the preposition, and gives the sense that the words suggested go no deeper than the tongue. Reading *roted* we must interpret memorized, learnt by rote, and (recollecting also the freer use of prepositions in Shakespeare's time) explain *in* as due to preoccupation with place, the thought of words which are in or on the tongue with nothing to prompt them in the heart. *Roat* is used = to repeat or sing (Skeat and Mayhew's *Tudor and Stuart Glossary*) by Drayton, *e.g.* in *The Muses Elizium*, Nymphal VI. (*Melanthus*, 8):—

"I to my Bottle straight, and soundly baste my Throat,
Which done, some Country Song or Roundelay I *roate*
So merrily."

56. *bastards*] *i.e.* not the true issue of the heart.

57. *Of no allowance to . . . truth*] Of no acceptance to your heart's truth, *i.e.* to your real feelings. *Allowance* is used with various shades of meaning by Shakespeare, such as acknowledgment, approbation, etc.; but acceptance (as in Isaiah, lx. 7, "they shall come up with acceptance on mine altar") best accounts for the use of the preposition *to*, in which a difficulty is sometimes found. Capell (adopting Thirlby's conjecture) avoided it by reading *alliance*, and Malone by regarding "and syllables Of no allowance" as "in apposition with *bastards*" and "as it were parenthetical." The meaning is much the same as it is usually freely rendered: not acknowledged or recognized by the true feelings in your breast, or "not allowed as true in your secret heart" (Warwick Shakespeare).

Than to take in a town with gentle words,
Which else would put you to your fortune and
The hazard of much blood.
I would dissemble with my nature where
My fortunes and my friends at stake requir'd
I should do so in honour: I am in this,
Your wife, your son, these senators, the nobles;
And you will rather show our general louts
How you can frown than spend a fawn upon 'em,
For the inheritance of their loves and safeguard
Of what that want might ruin.

Men. Noble lady!
Come, go with us; speak fair; you may salve so,
Not what is dangerous present, but the loss
Of what is past.

Vol I prithee now, my son,
Go to them, with this bonnet in thy hand;
And thus far having stretch'd it, here be with them,

65, 66. *son, these . . . nobles; And you*] Warburton, substantially; *Sonne: These . . . nobles, And you*, F. 69. *lady!*] Rowe; *Lady*, F.

59. *take in*] capture, occupy. See I. ii. 24 *ante*.

64. *in honour*] The interpretation occasionally found, "as far as I could without sacrificing my honour," is less appropriate to the context than the obvious one. It could hardly have been suggested if the text had read "I should in honour do so," and Volumnia has already said that dissembling does not dishonour.

64, 65. *I am in this, Your wife*, etc.] Johnson and Malone explain this differently, and so others. Johnson has: "I am in their condition, I am at stake, together with your wife, your son"; Malone comments: "I think the meaning is, In this advice, in exhorting you to act thus, I speak not only as your mother, but as your wife, your son, etc., all of whom are at Stake." Probably every one at first reading, understands as Malone, for it is natural to read putting stress on *this*. But if *I* is stressed, the strong probability of Johnson's interpretation and of a successive naming of the friends at stake at once appears.

66. *our general louts*] the vulgar clowns of our community. Compare *Julius Cæsar*, III. ii. 94: "the *general* coffers"; *Hamlet*, II. ii. 589: "the *general* ear."

68. *inheritance*] acquisition; or possession merely, as often. See the verb, II. i. 195 *ante*.

69. *that want*] the lack of that acquisition.

70. *salve*] remedy, make good: an extension of the original sense "anoint."

71. *Not . . . but*] Here and in III. iii. 97 *post*, this appears to be equivalent to "Not only . . . but also." Speaking fair will not only obviate present danger, but preserve the consulship for Coriolanus.

73. *bonnet*] cap or hat, as in *As You Like It*, III. ii. 398, "your *bonnet* unbanded," *Richard II.* I. iv. 31: "Off goes his *bonnet* to an oyster-wench." Compare *bonneted*, II. ii. 27 *ante*.

74. *And thus . . . stretch'd it*] No doubt Volumnia is intended to act her advice, taking or at least pointing to her son's cap ("this bonnet"), and indicating how far it should be advanced ("stretch'd") or lowered in a bow; bending her knee (line 75) and waving her head (line 77), which perhaps means

Thy knee bussing the stones, for in such business 75
Action is eloquence, and the eyes of the ignorant
More learned than the ears, waving thy head,
Which often, thus, correcting thy stout heart,

bowing from side to side. But see *Hamlet*, II. i. 93: "And thrice his head thus *waving* up and down," which Steevens quotes. It may be, however, that *stretch'd it* is impersonal, and "And thus . . . it" = And having bent thus low; or = And having managed to stretch your complaisance so far. This last alternative of making *stretch'd it* refer to the disposition of Coriolanus (as Grant White understood it) is not untempting.

74. *here be with them*] This phrase varies in meaning according to circumstances. Here it approximately = get at them this way. Deighton says: "at this point salute them with a courteous gesture, a sweeping bow," relying on Staunton's comparison of the following passage from *The Joviall Crew*, II. i. (Pearson's Brome, iii. 380):—

"I did accost him with a *Good your Worship*
The Guift of one smale penny to a Creeple;
(For here I was with him) *and the good Lord* Halts [= limps.
To bless you, and restore it you in Heaven."

but the stage direction does not determine the sense there, which is: For thus I got at him, got on his weak side. Brome also uses the phrase in *The Sparagus Garden*, I. i. (*ibid.* iii. 119): "*Gil.* And the cause or ground of your quarrel [*i.e.* the quarrel 'betwixt you and old Mr. Striker your neighbour'] . . . may be as triviall, as that which was derided in our fathers. *Touch.* Are you *there with me?*" [= Is that what you are at? Is that where you think you have me?] and in *The Queen and Concubine*, sc. VIII. p. 39 (*ibid.* vol. ii.):—

"nay, he that keeps me
'Till now he call'd me forth, never spake a word:
If I ask'd him, what News? *here he was with me:*
Or when he heard from Court? then there again:
Or why I was committed? still the same answer."

Here the meaning is more or less defined by what precedes, *viz.*: "never spake a word," and = that was his way with me, *or* that's how he had me. Shakespeare also uses the phrase or a similar one in *King Lear*, IV. vi. 149 (see the edition in this series, note, p. 201), in *As You Like It*, v. ii. 32, and in *The Winter's Tale*, I. ii. 217, similarly with slightly variable meanings, but always indicating that the speaker, as the case may be, is conscious of making a good move against another, or of being taken, or sought to be taken, at a slight disadvantage.

75. *bussing*] kissing. This is a vulgar word now, and would not be used in a serious passage; but in Shakespeare's day it was otherwise. See *King John*, III. iv. 35: "*Const.* Death, . . . Come grin on me, and I will think thou smilest, And *buss* thee as thy wife," and Golding's Ovid, x. 647, ed. Rouse, p. 213: "She thus began: and in her tale she *bussed* him among." Herrick, however, makes a distinction in degree in 1648, *Hesperides* (Poems, ed. Grosart, 1876, ii. 145), *Kissing and bussing*:—

"Kissing and bussing differ both in this;
We busse our Wantons, but our Wives we kisse."

76, 77. *Action . . . . ears*] Compare Bacon, "Of Boldnesse" (*The Essayes*, 1625, No. 12): "Question was asked of *Demosthenes; What was the Chiefe Part of an Oratour?* He answered, *Action;* what next? *Action;* what next again? *Action.* He said it, that knew it best; . . . A strange thing . . . But the reason is plaine. There is in Humane Nature, generally, more of the Foole then of the Wise"; etc.

78. *Which often, thus*] It is simplest to take *Which often* as elliptical for "And do it often," or "Which do often" (Grant White). If Volumnia acts her advice, the words "Which often, thus" could be mistaken for nothing else than "And wave it often, in this way." The dilemma of the commentators between supposing an anacoluthon and making *humble* an

Now humble as the ripest mulberry
That will not hold the handling: or say to them,
Thou art their soldier, and being bred in broils
Hast not the soft way which, thou dost confess,
Were fit for thee to use as they to claim,
In asking their good loves; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power and person.

Men. This but done,
Even as she speaks, why, their hearts were yours;
For they have pardons, being ask'd, as free
As words to little purpose.

Vol. Prithee now,
Go, and be rul'd; although I know thou hadst rather
Follow thine enemy in a fiery gulf
Than flatter him in a bower.

Enter COMINIUS.

Here is Cominius.

92. *Than . . . Cominius.*] As Capell; two lines Ff.

imperative verb with *Which* as its object seems needless.

78. *correcting . . . heart*] It has seemed preferable to separate *thus* from *correcting* (see last note), not regarding the waving of the head as causing a sympathetic subdual of the heart, but looking upon *correcting* as an independent charge. Up to this point Volumnia has suggested ou ward actions; now she reminds her son of what must go along with them to make them effective, namely, the *subduing* of his *stubborn* heart to a politic humility. Of course, lines 122, 123 *post*, might be urged against this view

79. *humble . . . mulberry*] The ripeness of the mulberry has always been used to illustrate similar human characteristics. See the Adages of Erasmus under "Proclivitas": "*Maturior moro.* Πεπαίτερος μόρου. Dici potest vel in hominem miti ingenio praeditum, vel in mollem, vel in vehementer propensum ad aliquid, velut in virginem nupturientem." Musgrave cites a fragment of Æschylus preserved by Athenæus, lib. ii., in which the poet "says of Hector, that he was softer than mulberries: Ανὴρ δ' ἐκεῖνος ἦν πεπαίτερος μόρων."

80. *hold the handling*] Compare *Timon of Athens*, I. ii. 159: "would not *hold* taking," and *Hamlet*, V. i. 183: "as we have many pocky corses nowa-days, that will scarce *hold* the laying in."

or say] Deighton says this reading "spoils alike the rhythm and the sense. It is not an alternative that Volumnia is suggesting, but in the earlier part of her speech the *action* which is to prelude the words, and then *the words themselves*." Similarly, Mr. E. K. Chalmers (Warwick Shakespeare): "She is not suggesting two alternative modes of procedure, but one only." Elizabethan characters, however, must never be made to speak by the card, nor must we lose sight of the fact that "or say to them" is not thought of precisely as an alternative mode of procedure but in contrast with "Action is eloquence."

81. *Thou art . . . soldier*, etc.] Compare III. i. 317-320 *ante*.

91. *in a fiery gulf*] into (most probably) "an abyss full of flame" (*New Eng. Dict.*).

Com. I have been i' the market-place; and, sir, 'tis fit
You make strong party, or defend yourself
By calmness or by absence: all 's in anger.
Men. Only fair speech.
Com. I think 'twill serve if he
Can thereto frame his spirit.
Vol. He must, and will.
Prithee now, say you will, and go about it.
Cor. Must I go shew them my unbarb'd sconce? must I
With my base tongue give to my noble heart
A lie that it must bear? Well, I will do 't:
Yet were there but this single plot to lose,
This mould of Marcius, they to dust should grind it
And throw 't against the wind. To the market-place!
You have put me now to such a part which never
I shall discharge to the life.
Com. Come, come, we 'll prompt you.
Vol. I prithee now, sweet son, as thou hast said
My praises made thee first a soldier, so,
To have my praise for this, perform a part
Thou hast not done before.
Cor. Well, I must do 't.
Away, my disposition, and possess me

96, 97. *I think . . . spirit.*] As Rowe (ed. 2); prose Ff. 99, 100. *must I With . . . heart*] As Capell; one line in Ff; Globe edd. (Keightley conj.) read *Must . . . unbarbed sconce* (line 99), *Must . . . heart* (line 100), omitting *my* before *base* and also *to*. 101. *bear? Well*] Pope; *beare well?* F.

99. *unbarb'd sconce*] unarmed, unprotected head. For *barbed*, properly of armoured horses, see *Richard III.* I. i. 10, and full note in this series. *Sconce* (*abscondo* to conceal) is a fort in *Henry V.* III. iii. 76, a helmet in *The Comedy of Errors*, II. ii. 37, and a head in the same play, I. ii. 79: "Or I shall break that merry *sconce* of yours." See also L. Barry, *Ram Alley*, II. i. (Hazlitt's *Dodsley*, x. 300): "I say no more; But 'tis within this *sconce* to go beyond them."

102. *this single plot*] only this body, or as Deighton puts it, "this small portion of earth; the body being made of earth." Shakespeare uses *plot*, a piece of ground (see *Hamlet*, IV. iii. 60; *Richard II.* II. i. 50), for a person here only.

103. *mould*] form, frame is the common interpretation; but why not the metaphor continued with *mould*=earth, unless *grind* is thought to require something firmer? Compare Southwell, *The Author to the Reader*, line 4 (*Poems*, ed. Grosart, p. 9): "They once were brittle *mould* that now are saints."

105. *such . . . which*] Compare *The Winter's Tale*, I. i. 26, "such an affection which," etc., and see Abbott, *Shakes. Gram.*, § 278.

106. *discharge*] perform. See *A Midsummer Night's Dream*, I. ii. 95; and also IV. ii. 8: "you have not a man in all Athens able to *discharge* Pyramus but he." The reference to the stage is seconded in Cominius's answer, "Come, come, we 'll prompt you."

Some harlot's spirit! my throat of war be turn'd,
Which quired with my drum, into a pipe
Small as an eunuch, or the virgin voice
That babies lulls asleep! the smiles of knaves
Tent in my cheeks, and school-boys' tears take up
The glasses of my sight! a beggar's tongue
Make motion through my lips, and my arm'd knees,
Who bow'd but in my stirrup, bend like his
That hath receiv'd an alms! I will not do 't,
Lest I surcease to honour mine own truth,

113. *quired*] *quier'd* F. 115. *lulls*] Rowe; *lull* F.

112. *harlot's*] *Harlot, i.e.* rascal, knave, ribald, is a strong term of opprobrium, and is used of both sexes. Compare *The Comedy of Errors*, v. i. 205: "While she with *harlots* feasted in my house," and the epithet bestowed by Leontes on Polixenes in *The Winter's Tale*, II. iii. 4: "the *harlot* king."

throat of war] warrior's throat or warrior's voice, for both throat and voice are in mind. For "throat" inferring voice, also compare *As You Like It*, II. v. 4: "the sweet bird's *throat*." "To lay (set) out the throat," to raise a great outcry, is common. See Nashe, *Pasquil's Apology*, 1590, Part I. (*Works*, ed. McKerrow, vol. i., p. 109): "shall I not lay out my *throate* to keepe them (Church-robbers) off?" Tomkis, *Albumazar* (Hazlitt's *Dodsley*, XI. 356): "lay out a lion's *throat;* A little louder"; Middleton, *Blurt Master Constable*, II. i. 66: "I should cut your throat now, . . . but that I know you would set out a *throat*"; Brome (Pearson's ed., vol. ii.), *The Covent Garden Weeded*, II. ii. p. 34: "Yea I will set out a *throat* even as the beast that belloweth."

113. *Which . . . drum*] Which sounded in unison with my drum, which the sound of my drum could not drown. This verb "to quire" (choir) occurs also in *The Merchant of Venice*, v. i. 62: "Still *quiring* to the young-ey'd cherubins."

113, 114. *pipe Small*] *pipe* used like *throat* above. Compare *Twelfth Night*, I. iv. 32, 33:—

"thy *small pipe*
Is as the maiden's organ, shrill and sound," etc.

The *New Eng. Dict.*, quotes Lyly; see *Euphues and his England*, 1580, ed. Arber, p. 278: "hee also strayned his olde *pipe*, and thus beganne." *Small* is often applied directly to the voice, as in Chaucer, *Prologue to the Canterbury Tales*, line 688: "A voys he hadde as *smal* as hath a goot"; 1 Kings, xix. 12: "and after the fire a still *small* voice"; Holland's *Plinie*, Book XI., chap. li., ed 1634, Part I. 353: "Kine only of females have a bigger voice than Buls: for in every kind else the female hath a *smaller* voice than the males."

114. *as an enunch*] as that of an enunch. Compare a similar abbreviation in I. vi. 26, 27 *ante*.

116. *Tent*] Camp, lodge.

take up] take possession of. Compare *The Winter's Tale*, III. iii. 90 "how it [the sea] *takes up* the shore!"

117. *The glasses of my sight*] Compare *Richard II.* I. iii. 208-209:—

"Uncle, even in the *glasses* of thine eyes
I see thy grieved heart,"

and *The Winter's Tale*, I. ii. 268, 269: "or your *eye-glass* Is thicker than a cuckold's horn." See also the use of "crystals," *Henry V.* II. iii. 57: "Go, clear thy crystals."

119. *Who*] often used of inanimate antecedents. See Abbott (*Shakes. Gram.* § 264).

121. *surcease*] cease. Shakespeare uses this verb only twice elsewhere; in *Romeo and Juliet*, IV. i. 97: "for no pulse Shall keep his native progress, but *surcease*," and in *Lucrece*, 1766. The substantive is found in *Macbeth*, I. vii. 4. See also *The Misfortunes of Arthur*, IV. Chorus 2, line 13 (Hazlitt's *Dodsley*, iv. 327): "These wars and civil sins had soon *surceas'd*," etc.

And by my body's action teach my mind
A most inherent baseness.

Vol. At thy choice then:
To beg of thee it is my more dishonour
Than thou of them. Come all to ruin; let
Thy mother rather feel thy pride than fear
Thy dangerous stoutness, for I mock at death
With as big heart as thou. Do as thou list.
Thy valiantness was mine, thou suck'dst it from me,
But owe thy pride thyself.

Cor. Pray, be content:
Mother, I am going to the market-place;
Chide me no more. I 'll mountebank their loves,
Cog their hearts from them, and come home belov'd

129. *suck'dst*] Rowe (ed. 2); *suck'st* F. 130. *owe*] F; *owne* F 2.

123. *inherent*] ineradicable, abiding.

124, 125. *To beg . . . them*] Elliptical. To beg of thee more dishonours me than to beg of them would dishonour thee.

125-127. *let . . . stoutness*] This is very ambiguous. Mr. E. K. Chambers (Warwick Shakespeare) says: "Volumnia gives up her cause, and resigns herself to the sympathy with Coriolanus's pride, which has throughout been competing with her alarm at his obstinacy." But his pride is just what she cannot sympathize with, and disowns in him: "owe thy pride thyself." Johnson says: "Perhaps she means, 'Go, do thy worst; let me rather feel the utmost extremity that thy pride can bring upon me, than live thus in fear of thy dangerous obstinacy';" but this, though accepted by recent editors, assumes too much, and practically identifies "pride" with "stoutness," which more nearly corresponds with "valiantness," line 129. The fact seems to be that Volumnia, in her resentment, exhorts herself not Coriolanus, saying in effect: "now let the sense of thy pride rather concern thy mother than fear of danger from thy valiant obstinacy."

130. *owe*] own, as often.

132. *mountebank . . . loves*] wheedle their loves from them, as a mountebank gets pence from the gaping crowd. See Jonson, *Volpone*, II. i., where Peregrine and Sir Politick discuss the Italian mountebanks, "quacksalvers, Fellows that live by venting oil and drugs," and Volpone personates one, in disguise.

133. *Cog . . . them*] The *New Eng. Dict.*, followed by the annotators on this passage, deduces the various figurative senses of *cog*, to cheat, to employ feigned flattery, to wheedle, etc., from the word (of uncertain origin) as it signifies "to practice certain tricks in throwing dice," and cites the passage in the text under "To wheedle a person out of or into a thing, or (a thing) from a person," quoting Milton, 1645, *Colasterion* (*Works*, 1851), 365: "Jesting and frisking to *cog* a laughter from us." There is reason, however, to attribute some uses, and perhaps, indeed, the origin of all, to the functions of the cogs or projections on the circumference of a wheel. In Hazlitt's *Dodsley's Old English Plays*, out of five indexed examples of the word (noun or verb) three refer to a mill or miller: see vol. viii. 134, *The Downfall of Robert Earl of Huntington*, II. ii., "*Mat*[*ilda*]. Much, I confess thou lov'st me very much, And I will more reward it than with words. *Much.* Nay, I know that; but we miller's children love the *cog* a little, and the fair speaking"; *ibid.* 157, III. ii., "*Jen*[*ny*]. You cog. *Tuck.* Tut, girl, I am no miller"; *ibid.* 416, *Grim the Collier of Croydon*, II. i. "Miller . . . you may . . . knock your *cogs* into your own mill; you shall not *cog* with her." The idea of wheedling seems derivable from the action of the cogs or

Of all the trades in Rome. Look, I am going:
Commend me to my wife. I 'll return consul,
Or never trust to what my tongue can do
I' the way of flattery further.

Vol. Do your will.

[*Exit Volumnia.*

Com. Away! the tribunes do attend you: arm yourself
To answer mildly; for they are prepar'd
With accusations, as I hear, more strong
Than are upon you yet.

Cor. The word is "mildly." Pray you, let us go:
Let them accuse me by invention, I
Will answer in mine honour.

Men. Ay, but mildly.

Cor. Well, mildly be it then. Mildly! [*Exeunt.*

SCENE III.—*The Same. The Forum.*

Enter SICINIUS *and* BRUTUS.

Bru. In this point charge him home, that he affects
Tyrannical power: if he evade us there,

Scene III.

The Same. The Forum.] *The Forum.* Pope.

teeth of a wheel in moving another wheel or body. In Skeat's *Notes on English Etymology*, 1901, p. 43, he has: "*Cog*, as in 'to *cog* dice.' It is shown in the *New Eng. Dict.* that the phrase to *cog* dice seems to have meant originally, so to handle the dice-box and dice as to control, in some degree, the fall of the dice. But no etymology is suggested. When we notice that the usual sb. *cog*, 'a tooth on the rim of a wheel,' is of Scandinavian origin, being precisely the Mid. Dan. *kogge*, 'a cog' . . .; and when we further observe that the Norwegian *kogga* means 'to dupe,' whilst in Swedish we find the word *kugga*, 'to cheat,' corresponding to the Swedish *kugge*, 'a cog'; it becomes probable that there is a real connection between the verb and the substantive. I suggest that the method of *cogging* was performed in the only possible way, *viz.* by making use of the little finger as a *cog*, projecting a little into the dice-box so as just to hitch the die against the side, and to direct it in the way it should go." *Cog* is often used by Shakespeare for to cheat, fawn, flatter, etc.; see *Love's Labour's Lost*, v. ii. 235; *Richard III.* I. iii. 48; *The Merry Wives of Windsor*, III. iii. 50, 76, and the notes in this series. Compare also Bullen's Middleton, I. 27, *Blurt Master Constable*, II. i. 37: "O, sir, a page must have a cat's eye, a spaniel's leg, a whore's tongue (a little tasting of the *cog*)," etc.; and *ibid.* IV. 104, *The Roaring Girl*, IV. ii. 61: "*Mis. O.* Then they write letters——. *Mis. G.* Then they *cog*.——."

142. *word*] watchword, as in *The Merchant of Venice*, III. v. 58: "only 'cover' is the *word*."

143, 144. *Let them . . . honour*] Let them invent accusations against me, I will answer them in accordance with mine honour.

Scene III.

1. *home*] See on I. iv. 38; II. ii. 103 *ante*; and IV. ii. 48 *post*.

Enforce him with his envy to the people,
And that the spoil, got on the Antiats,
Was ne'er distributed.

Enter an Ædile.

What, will he come?

Æd. He 's coming.

Bru. How accompanied?

Æd. With old Menenius, and those senators
That always favour'd him.

Sic. Have you a catalogue
Of all the voices that we have procur'd,
Set down by the poll?

Æd. I have; 'tis ready.

Sic. Have you collected them by tribes?

Æd. I have.

Sic. Assemble presently the people hither;
And when they hear me say, "It shall be so
I' the right and strength o' the commons," be it either
For death, for fine, or banishment, then let them,
If I say fine, cry "fine"; if death, cry "death";
Insisting on the old prerogative
And power i' the truth o' the cause.

Æd. I shall inform them.

Bru. And when such time they have begun to cry,
Let them not cease, but with a din confus'd
Enforce the present execution
Of what we chance to sentence.

Æd. Very well.

Sic. Make them be strong and ready for this hint,
When we shall hap to give 't them.

5, 6. *Was . . . come?*] As Capell; one line, Ff. 6. *Enter . . .*] As Capell; after *come?* in Ff. 9, 10. *Of . . . poll?*] As Pope; one line Ff. 14. *o' the*] *o' th'* F 4; *a' th'* F. 18. *o' the*] *o' th* F 4; *a' th* F.

3. *Enforce him . . . envy*] Press him hard (*i.e.* Charge him home) with his hatred. We have had a different construction in II. iii. 217, 218 *ante*: "*Enforce his pride*, And his old hate unto you."

4, 5. *And . . . distributed*] See North, *Extracts*, *ante*, p. xxxviii, for the foray against the Antiates, and p. xlvi, for the proposed accusations.

11. *Have . . . tribes?*] This is illustrated by North's Plutarch, see *Extracts*, p. xlv *ante*.

12. *presently*] at once.

18. *power . . . cause*] the authority residing in a true cause.

21. *Enforce . . . present execution*] Urge on, insist upon: another use of *enforce* (see on line 3 *ante*).

Bru. Go; about it. [*Exit Ædile.*
Put him to choler straight. He hath been us'd
Ever to conquer, and to have his worth
Of contradiction: being once chaf'd, he cannot
Be rein'd again to temperance; then he speaks
What 's in his heart; and that is there which looks
With us to break his neck.
Sic. Well, here he comes.

Enter CORIOLANUS, MENENIUS, *and* COMINIUS, *with others.*

Men. Calmly, I do beseech you.
Cor. Ay, as an hostler, that for the poorest piece
Will bear the knave by the volume. The honour'd gods
Keep Rome in safety, and the chairs of justice
Supplied with worthy men! plant love among 's!

24. *Exit . . .*] Pope. 31. *Enter . . .*] Placed after *necke* in Ff. 32. *for the*] F 3; *for'th* F 2; *fourth* F. 33. *Will . . . gods*] As Pope; two lines divided after *Volume:* in Ff. 35. *among 's*] Dyce; *amongs* F; *amongst you*, Ff 2-4.

26, 27. *to have . . . contradiction*] to indulge to the full in contradiction. *Worth*=full value: compare the sense of *pennyworth* in *Romeo and Juliet*, IV. v. 4: "You take your pennyworths [of sleep] now."

27, 28. *being once . . . temperance*] Compare, for the source of the imagery, *Richard II.* II. i. 70: "For hot young colts being raged [*chaf'd* Jervis conj.] do rage the more."

29, 30. *which looks . . . neck*] The *New Eng. Dict.* places this passage under *look* 8 *b*, To tend *to*, promise *to*, as sole example, following upon 8 [*a*]. To show a tendency; to tend, point (in a particular direction), illustrated by several examples, beginning with "1647, *Power of Kings*, iv. 84: The context *looketh* wholly that way." The older commentators explained it in reference to *look* = expect or hope, especially when followed by an infinitive, as here: compare *The Tempest*, v. i. 292, "as you *look* To have my pardon." Johnson, a little extending this meaning, interprets: "What he has in heart is waiting there to help us to break his neck"; Steevens, with more exactness, comments: "The tribune rather seems to mean 'The sentiments of Coriolanus's heart are our coadjutors, and look to have their share in promoting his destruction.'" Both obviously connect *With us* with *to break*, etc., but if it is connected with *looks*, the sentiments are not coadjutors but merely coincide in expectation or tendency.

32. *hostler*] a stable-man. Hanmer unnecessarily modernized the word by printing *ostler*.

piece] coin. See *Pericles*, IV. vi. 124: "I beseech your honour, one *piece* for me." The *New Eng. Dict.* quotes Moryson, *Itinerary*, 1617, I. 289: "they coyne any *peece* of which they can make gayne."

33. *Will . . . volume*] Will brook being called knave to any extent.

34. *chairs of justice*] See *chair* in IV. vii. 52, and for *chairs* compare North's Plutarch, *Life of Brutus*, ed. 1595, p. 1057: "His tribunal (or *chaire*) where he gave audience during the time he was Praetor."

Throng our large temples with the shows of peace,
And not our streets with war!
First Sen. Amen, amen.
Men. A noble wish.

[*Re-*]*Enter the Ædile, with the Plebeians.*

Sic. Draw near, ye people.
Æd. List to your tribunes. Audience! peace, I say!
Cor. First, hear me speak.
Both Tri. Well, say. Peace, ho!
Cor. Shall I be charg'd no further than this present?
Must all determine here?
Sic. I do demand,
If you submit you to the people's voices,
Allow their officers, and are content
To suffer lawful censure for such faults
As shall be prov'd upon you?
Cor. I am content.
Men. Lo! citizens, he says he is content:
The war-like service he has done, consider; think
Upon the wounds his body bears, which shew
Like graves i' the holy churchyard.

36. *Throng*] Theobald and Warburton; *Through* F. 40. *List . . . say!*] As Steevens; two lines divided after *Audience:* in Ff.

36. *Throng*] replacing Ff *Through*. See above.

40. *Audience*] *i.e.* give audience.

42. *this present*] at this present time, now. Some take it as meaning the present charge, referring to the events in I i. i., and the attempt to attach him "as a traitorous innovator, A foe to th' public weal" (lines 173, 174). On the whole, however, time or occasion seems to be intended. Coriolanus had been prepared by Cominius for new and stronger accusations (III. ii. 139-141), and had agreed to answer "mildly," although, in fact, his patience breaks down as soon as he hears the old charge repeated. As Sicinius says (line 77 *post*), there was no need to "put new matter to his charge."

43. *determine*] be finished, conclude. Compare v. iii. 120 *post*; *Antony and Cleopatra*, III. xi. 161; IV. iii. 2. Among illustrations in the *New Eng. Dict.* is the following: "1615, G. Sandys, *Trav.* 73, His life was to *determine* with his fathers."

45. *Allow*] Acknowledge. Coriolanus's crime was the repudiation of these officers, but the recantation implied in his answer nowise softens the impending charge. With *allow* compare *allow of*, *Twelfth Night*, IV. ii. 63: "thou shalt hold the opinion of Pythagoras ere I will *allow of* thy wits." The *New Eng. Dict.*, illustrating *allow* "with *compl.* (*inf.* formerly omitted or expressed by *for*)" cites "1624, Heywood, *Gunaikeion*, III. 144, Not *allowing* Porsenna a lawful judge in regard," etc.

51. *Like graves . . . churchyard*] An anachronism, as has been pointed out. We are left at liberty to think of the size, or the number of the wounds, or of the sanctity of the hero's person, in the comparison.

Cor. Scratches with briers;
Scars to move laughter only.
Men. Consider further,
That when he speaks not like a citizen,
You find him like a soldier: do not take
His rougher accents for malicious sounds,
But, as I say, such as become a soldier,
Rather than envy you.
Com. Well, well; no more.
Cor. What is the matter
That being pass'd for consul with full voice,
I am so dishonour'd that the very hour
You take it off again?
Sic. Answer to us.
Cor. Say then: 'tis true, I ought so.
Sic. We charge you, that you have contriv'd to take
From Rome all season'd office, and to wind

51, 52. *Scratches . . . only*] As Capell; two lines divided after *moue* in Ff. 55. *accents*] Theobald; *Actions* F.

55. *rougher*] The comparative may be merely intensive and signify over rough or rather rough, or may distinguish between Coriolanus's harsh and mild forms of speech.

57. *envy you*] evince malice to you. Compare "*Envied* against," line 95 *post.*

63. *contriv'd*] plotted, conspired, as often; *e.g.* in *As You Like It*, IV. iii. 135: "Was 't you that did so oft *contrive* to kill him?"

64. *all season'd office*] "All office established and settled by time, and made familiar to the people by long use" (Johnson). The fact that the office of tribune was not *season'd* in this sense would not hinder Sicinius from so describing it; but some, with Schmidt (*Shakespeare-Lexicon*, *s.v.*), make *season'd office* = qualified, tempered office, opposing it to power tyrannical, and it is true that by far the majority of the cases in which the verb *season* occurs arise unmistakably from the idea of flavouring and the related ideas of preserving and of qualifying or tempering, while the few which are usually put down under "mature," "ripen," may quite well have the same origin. The strongest case for "mature," "ripen," is *Hamlet*, I. iii. 81, where Polonius says: "my blessing *season* this in thee!" but even here it is possible to regard the blessing as the preservative, or as the ingredient making all palatable. In the same play, III. ii. 219, as ripening or preparing takes time, "And who in want a hollow friend doth try *Directly seasons* him his enemy" is better explained by flavours, qualifies; and similarly in III. iii. 86: "When he is fit and *season'd* for his passage," there can be no question of maturing and ripening, but only of being tempered and qualified at a particular time by the seasoning of repentance. In *Timon of Athens*, IV. iii. 85, the context, with salt and tubs, the concomitants of pickling, not of ripening, surely fix the metaphor. The *New Eng. Dict.*, however, places the passage in the text under the figurative use of *seasoned* in sense "fitted for use, matured, brought to a state of perfection," etc.

64, 65. *wind . . . tyrannical*] work yourself tortuously into the position of a tyrant. See *King Lear*, I. ii. 107, in this edition, "*wind me* into him," and the note there.

Yourself into a power tyrannical;
For which you are a traitor to the people.
Cor. How! traitor!
Men. Nay, temperately; your promise.
Cor. The fires i' the lowest hell fold-in the people!
Call me their traitor! Thou injurious tribune!
Within thine eyes sat twenty thousand deaths,
In thy hands clutch'd as many millions, in
Thy lying tongue both numbers, I would say
"Thou liest" unto thee with a voice as free
As I do pray the gods.
Sic. Mark you this, people?
All Pleb. To the rock, to the rock with him!
Sic. Peace!
We need not put new matter to his charge:
What you have seen him do, and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes, and here defying
Those whose great power must try him; even this,
So criminal and in such capital kind,
Deserves the extremest death.
Bru. But since he hath
Serv'd well for Rome,—
Cor. What do you prate of service?
Bru. I talk of that, that know it.
Cor. You!
Men. Is this the promise that you made your mother?
Com. Know, I pray you,—
Cor. I 'll know no further:
Let them pronounce the steep Tarpeian death,
Vagabond exile, flaying, pent to linger
But with a grain a day, I would not buy
Their mercy at the price of one fair word,

68. *hell fold-in*] *hell fold in* Pope; *hell. Fould in* F. 70, 71. *deaths, . . . clutch'd as*] *deaths . . . clutcht: as* F. 71, 72. *millions, in . . . tongue*] *Millions in . . . tongue*, F. 75, 106, 119, 142. *All Pleb.*] *All.* F. 81, 82. *even this, . . . kind,*] As Pope; one line Ff. 83, 84. *But . . . Rome,—*] As Pope; one line Ff.

68. *fold-in*] enclose, encircle. Compare the kindred sense in, v. vi. 123 *post.*

69. *injurious*] insulting, calumnious, as in *Cymbeline*, IV. ii. 86: "Thou *injurious* thief, Hear but my name and tremble."

89, 90. *pent . . . day*] *i.e.* confinement (*lit.* being confined) and death by starvation.

Nor check my courage for what they can give,
To have 't with saying, "Good morrow."
Sic. For that he has,
As much as in him lies, from time to time
Envied against the people, seeking means
To pluck away their power, as now at last
Given hostile strokes, and that not in the presence
Of dreaded justice, but on the ministers
That doth distribute it; in the name o' the people,
And in the power of us the tribunes, we,
Even from this instant, banish him our city,
In peril of precipitation
From off the rock Tarpeian, never more
To enter our Rome gates: i' the people's name,
I say it shall be so.
All Pleb. It shall be so, it shall be so.—Let him away.—
He 's banish'd, and it shall be so.
Com. Hear me, my masters, and my common friends,—
Sic. He 's sentenc'd; no more hearing.
Com. Let me speak:
I have been consul, and can shew for Rome
Her enemies' marks upon me. I do love
My country's good with a respect more tender,
More holy and profound, than mine own life,
My dear wife's estimate, her womb's increase,
And treasure of my loins; then if I would
Speak that—
Sic. We know your drift: speak what?
Bru. There 's no more to be said, but he is banish'd,
As enemy to the people and his country:
It shall be so.
All Pleb. It shall be so, it shall be so.
Cor. You common cry of curs! whose breath I hate

99. *doth*] F; *doe* F 2; *do* F 3; *o' the*] *a' th'* F. 110. *for*] Theobald; *from* F.

95. *Envied*] Showed malice. Compare *envy*, line 57 *ante*.

97. *not in*] not only in. See III. ii. 71 *ante*, for a similar omission.

104. *Rome gates*] So in I. viii. 8 *ante*, "*Corioles Walls*," II. i. 160, "Within Corioles gates." Abbott, *Shakes. Gram.*, § 22, gives many examples of this license of using proper names as adjectives.

114. *estimate*] repute, fair fame. See *Richard II.* II. iii. 55, 56: "the Lords of York, Berkeley, and Seymour; None else of name and noble *estimate*."

120. *cry of curs*] pack of curs. See also IV. vi. 148 *post*; *A Midsummer Night's Dream*, IV. i. 129: "A *cry* more tuneable Was never holla'd to, nor cheer'd with horn," and *Hamlet*, III. ii. 289: "get me a fellowship in a *cry* of players."

As reek o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air, I banish you;
And here remain with your uncertainty!
Let every feeble rumour shake your hearts!
Your enemies, with nodding of their plumes,
Fan you into despair! Have the power still
To banish your defenders; till at length
Your ignorance, which finds not till it feels,
Making but reservation of yourselves,
Still your own foes, deliver you as most
Abated captives to some nation
That won you without blows! Despising,

121. *o' the*] *a' th'* F. 130. *but*] F; *not* Capell. 131, 132. *as most . . nation*] As Capell; one line Ff.

120, 121. *breath . . . fens*] Steevens compares *The Tempest*, II. i. 47, 48: "*Seb.* As if it [the air] had lungs and *rotten* ones. *Ant.* Or as twere perfumed by a *fen*."

121. *prize*] estimate, rate, as in I. v. 4 *ante*.

123. *I banish you*] Malone pointed out corresponding passages in *Richard II.* I. iii. 279, 280: "Think not the king did banish thee, But thou the king," and in Lyly's *Euphues*, *The Anatomy of Wit* (see Arber's reprint, *Euphues to Botonio, to take his exile patiently*, pp. 187, 188): "when it was cast in *Diogenes* teeth, yat the *Sinoponetes* had banished him *Pontus*, yea, said he, I them of *Diogenes*." It is likely that Shakespeare owed the thought to this source on both the occasions on which he used it.

127. *Fan you into despair*] So in *Macbeth*, I. ii. 49, 50, "the Norweyan banners . . . *fan* our people cold."

130. *Making but . . . yourselves*] So F, and editors are divided between this reading and Capell's emendation of *not* for *but*. Retaining *but*, the sense of the whole passage (lines 127-131) is: keep the power to banish those who would defend you, until your ignorant policy (which never perceives consequences till it undergoes them), reserving only yourselves from banishment, and in so doing making you still your own enemies, hand you over, etc. Malone argues inconsistency with the purport of the speech, "which is to show that the folly of the people was such as was likely to destroy the whole of the republick without *any* reservation, *not only others, but themselves*." But the reservation in this case is from banishment, not from destruction, a distinction which also puts out of court his further argument: "If . . . the people have the prudence to make reservation of themselves, while they are destroying their country, they cannot with any propriety be said to be in that respect 'still their own foes'." This being so, the text is retained above, but if Capell's reading had been substituted, it must have appealed for support, not to Malone's argument, but to its giving a sense supposed simplest and most readily perceptible, *viz.*: not even safeguarding yourselves (for you are always your own enemies), deliver you, etc.

132. *Abated*] Humbled, discouraged. Steevens, who compares with Fr. *abattu*, cites "Crœsus, 1604, by Lord Sterline: To advance the humble, and *abate* the proud," which in the 1637 folio, *Recreations with the Muses by William Earle Sterline*, p. 22, Act III.

For you, the city, thus I turn my back:
There is a world elsewhere.
[*Exeunt Coriolanus, Cominius, Menenius, Senators, and Patricians.*

Æd. The people's enemy is gone, is gone!
All Pleb. Our enemy is banish'd! He is gone! Hoo! hoo! [*They all shout, and throw up their caps.*
Sic. Go, see him out at gates, and follow him,
As he hath follow'd you, with all despite;
Give him deserv'd vexation. Let a guard
Attend us through the city.
All Pleb. Come, come!—Let's see him out at gates! come!
The gods preserve our noble tribunes! Come!
[*Exeunt.*

136. *Exeunt . . .*] Substantially as Capell; *Exeunt Coriolanus, Cominius, with Cumalijs* Ff 1, 2; . . . *Cominius, cum aliis* Ff 3, 4. 137. *Hoo! hoo!*] *Hoo, hoo.* F 3; *Hoo, oo.* F. [*They all . . .*] Ff, after *Exeunt*, etc. 139, 140. *you, . . . despite; Give*] Capell; *you, . . . despight Giue* F; *you, . . . despight, Give* F 3.

sc. ii., has become: "To spare the humble, and to plague the proud." 137. *Hoo! . . . caps*] See II. . 103 *ante.*

ACT IV

SCENE I.—*Rome. Before a Gate of the City.*

Enter CORIOLANUS, VOLUMNIA, VIRGILIA, MENENIUS, COMINIUS, *with the young nobility of Rome.*

Cor. Come, leave your tears: a brief farewell: the beast
With many heads butts me away. Nay, mother,
Where is your ancient courage? you were us'd
To say extremities was the trier of spirits;
That common chances common men could bear;
That when the sea was calm all boats alike

Rome. Before . . .] Malone; *The Gates of Rome.* Pope. 4. *extremities was*] *Extreamities was* F; *Extreamity was* F 2.

1. *leave*] cease, leave off, as in *Hamlet*, III. iv. 34: "*Leave* wringing of your hands"; used both as here with an accusative, and absolutely, as in *Venus and Adonis*, 715: "Where did I *leave?*" *Leave off* is used three times only.

1, 2. *the beast . . . heads*] Compare the "many-headed multitude," II. iii. 16, 17 *ante*, also "Hydra" (the many-headed snake of Lerna), Coriolanus's name for the mob in III. i. 92. Steevens points out that Horace had said of the multitude of Rome, "Bellua multorum est capitum." The term, or its like, was, from first to last, a constant resource to Elizabethans in contemptuous moods. Compare *The Life and Death of Jack Straw*, I. (Hazlitt's *Dodsley*, v. 384): "The Multitude, a *beast of many heads*, Of misconceiving and misconstruing minds"; Jonson, *Underwoods*, XIV., "To Mr. Fletcher, upon his *Faithful Shepherdess*":—

"The wise, and *many-headed* bench, that sits
Upon the life and death of plays and wits," etc.

3. *you were us'd*] it was your custom, your habit. See III. i. 113, and note, also III. i. 248 *ante*.

4. *extremities was*] The second Folio needlessly changed the text to *extremity*, a reading which some editors adopt; but Malone properly insisted on the correctness of the old text. On the grammatical point, see Abbott, *Shakes. Gram.*, §§ 333-337, and the Preface to the third edition of *Antony and Cleopatra*, in this series. *Extremities* has already occurred in III. ii. 41 *ante*.

6, 7. *That . . . floating*] Steevens noted the following interesting parallel in *Troilus and Cressida*, I. iii. 33, etc:—

"In the reproof of chance
Lies the true proof of men: the sea being smooth,
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk!"

So far Steevens, but the remainder of the passage is worth referring to, as it further illustrates what was in Shakespeare's mind when he wrote the passage in the text.

Shew'd mastership in floating; fortune's blows,
When most struck home, being gentle, wounded, craves
A noble cunning: you were us'd to load me
With precepts that would make invincible
The heart that conn'd them.

Vir. O heavens! O heavens!

Cor. Nay, I prithee, woman,—

Vol. Now the red pestilence strike all trades in Rome,
And occupations perish!

Cor. What, what, what!
I shall be lov'd when I am lack'd. Nay, mother,

8. *gentle,*] *gentle* Ff.

7. *fortune's blows*] Presumably we must supply: "you were us'd to say."

8. *home*] Compare the figurative uses in II. ii. 103; III. iii. 1 *ante;* and in IV. ii. 48 *post.*

8, 9. *being gentle, . . . craves . . . cunning.*] *fortune's blows* might have been nominative to *craves* (see note, line 3 above) but is apparently not so. Abbott, § 333, would regard the words as nominative absolute, and *When* as redundant ("Fortune's blows [being] struck home, to be gentle then, requires a noble wisdom"), but it seems simpler to assume a temporal clause with Johnson, who explains: "When Fortune strikes her hardest blows, to be wounded, and yet continue calm, requires a generous policy." Perhaps, instead of making *gentle* = "calm," we should regard it, with Mr. Chambers (Warwick Shakespeare), as in antithesis to *common*, and "being gentle, wounded," as = "to bear your wounds as a gentleman." *Cunning* in the better sense of knowledge, skill, etc., is frequent. Compare *Pericles*, III. ii. 27:—

"I hold it ever,
Virtue and *cunning* were endowments greater
Than nobleness and riches."

13. *the red pestilence*] So, in *The Tempest*, I. ii. 364, Caliban says: "The *red* plague rid you." Halliwell says: "In the *General Practise of Physicke*, 1605, p. 675, three different kinds of the plague-sore are mentioned — 'sometimes it is *red*, otherwiles yellow, and sometimes blacke, which is the very worst and most venimous'." We may remember also, that red spots on a plague-stricken patient were regarded as "God's tokens" of death. See *Antony and Cleopatra*, III. x. 9: "the tokened pestilence," and the note and illustrations appended in this series.

14. *occupations*] handicrafts, trades. The *New Eng. Dict.* quotes "Fleming, *Panopl. Epist.*, 364: Take away learning from among men, and how shall tradesmechanical, *occupations* (I meane) be maintained." See also IV. vi. 98 *post*, where the word is used in contempt as often in Elizabethan literature. See the present passage, and Lyly, *Endimion*, I. iii. (*Works*, ed. Fairholt, I, 13): "*Top.* Of what *occupation* are your masters? *Dar. Occupation*, you clowne, why they are honourable, and warriers." It is dignified, however, in *Antony and Cleopatra*, IV. iv. 17:—

"O love,
That thou couldst see my wars today, and knew'st
The royal *occupation!*"

What, what, what!] Dr. Wright points out that these are "exclamations of impatience, deprecating any further lamentation," and quotes *Antony and Cleopatra*, IV. xv. 83:—

"How do you, women?
What, what! good cheer!"

15. *I . . . lack'd*] Compare *Antony and Cleopatra*, I. iv. 43, 44:—

"And the ebb'd man, ne'er loved till ne'er worth love,
Comes dear'd by being *lack'd*";

Resume that spirit, when you were wont to say,
If you had been the wife of Hercules,
Six of his labours you 'd have done, and sav'd
Your husband so much sweat. Cominius,
Droop not; adieu. Farewell, my wife, my mother:
I 'll do well yet. Thou old and true Menenius,
Thy tears are salter than a younger man's,
And venomous to thine eyes. My sometime general,
I have seen thee stern, and thou hast oft beheld
Heart-hardening spectacles; tell these sad women
'Tis fond to wail inevitable strokes
As 'tis to laugh at 'em. My mother, you wot well
My hazards still have been your solace; and

and, for the same thought applied to things, *Much Ado about Nothing*, IV. i. 219-222:—

"for it so falls out
That what we have we prize not to the worth
Whiles we enjoy it, but being *lack'd* and lost,
Why, then we rack the value," etc.

The *New Eng. Dict* places the passage in the text under *lack* = To perceive the absence of; to miss; together with *Othello*, III. iii. 318: "poor lady she 'll run mad When she shall *lack* it," and *Macbeth*, III. iv. 84: "My worthy lord, Your noble friends do *lack* you," thus illustrating from Shakespeare only.

22, 23. *Thy tears . . . eyes*] Shakespeare refers to the effect of tears on the eyes in *Troilus and Cressida*, V. iii. 54, 55:—

"Who should with-hold me? . . .
Not Priamus and Hecuba on knees,
Their eyes o'ergalled with recourse of tears,"

and in *Hamlet*, I. ii. 154, 155:—

"Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes."

26, 27. *'Tis . . . 'em*] *fond* = as fond = as foolish. With the idea in these lines, compare *Antony and Cleopatra*, III. vi. 84, 85: "But let determined things to destiny Hold unbewail'd their way." Something like it, the refusal to deplore calamity, is a mark of greatness in extremes. So Antony, *ibid.* IV. xiv. 135 *et seq.*:—

"Nay, good my fellows, do not please sharp fate
To grace it with your sorrows"; etc.

and IV. xv. 51 *et seq.*, his last words:—

"The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I lived, the greatest prince o' the world,
The noblest;" etc.

It is with such thoughts that Jonson has ennobled his villainous hero *Sejanus*, when in a magnificent soliloquy, as dangers thicken round him, he recounts his achievements, and goes on:—

"If you will Destinies, that after all,
I faint now ere I touch my period,
You are but cruel; and I already have done
Things great enough . . .
Rome, senate, people, all the world have seen
Jove but my equal; Cæsar but my second."

(*Works*, ed. Gifford and Cunningham, i. 319, *Sejanus*, V. iv.)

27, 28. *My mother . . . solace*] Compare I. iii. 5-25 *ante*.

27. *wot*] know; common in Shakespeare. See IV. v. 166 *post*; *A Midsummer Night's Dream*, IV. i. 169; etc.

28. *still*] always. See III. ii. 5, *ante*.

Believe 't not lightly, though I go alone,
Like to a lonely dragon, that his fen
Makes fear'd and talk'd of more than seen, your son
Will or exceed the common or be caught
With cautelous baits and practice.

Vol. My first son,
Whither wilt thou go? Take good Cominius
With thee awhile: determine on some course,

34. *Whither wilt thou*] Capell; *Whether will thou* F; *Whither will you* F 2.

29. *Believe 't not lightly*] Be confident of this, give serious belief to this, *lit.* believe it not slightly, or indifferently. See *Richard III.* I. iii. 45:—

"By Holy Paul, they love his grace
but *lightly*
That fill his ears with such dissentious rumours."

30, 31. *that his fen . . . seen*] whose remote lurking place makes him, etc. In IV. vii. 23 *post*, Aufidius says that Coriolanus fights dragon-like. The dragons of legend haunt groves and caves, and Spenser's dragon (*The Faerie Queene*, I. XI. iv.) is first seen:—

"Where stretcht he lay upon the sunny side
Of a great hill, himselfe like a great hill."

Shakespeare has "Fillet of a *fenny* snake" in *Macbeth*, IV. i. 12, and though he does not mean dragon there, since he mentions "Scale of dragon" a few lines further on, Topsell, in his *History of Four-footed Beasts and Serpents*, ed. 1658, p. 705, quoted by Wright, says: "Of Indian Dragons there are also said to be two kindes, one of them *fenny* and living in the marishes, which are slow of pace and without combes on their heads like females; the other in the Mountains, which are more sharp and great," etc. Compare also Milton, in allusion to Python, *Paradise Lost*, X. 529:—

"Now dragon grown, larger than whom the sun
Engender'd in the Pythian vale on slime,
Huge Python."

Topsell devotes more than fourteen large folio pages to the dragon.

33. *cautelous*] Here=artful, wily, but commoner in good sense, cautious, wary, as in Field, *A Woman is a Weathercock*, I. i. (Hazlitt's *Dodsley*, XI. 15): "Yet warn you, be as *cautelous* not to wound My integrity," etc. See Skeat and Mayhew's *Tudor and Stuart Glossary*, for other examples, and for the noun *cautel* = wariness, caution, in Elyot, *The Governour*, I. 4, in contrast with *cautel* = crafty device, etc., in *Hamlet*, I. iii. 15. Compare also Cotgrave, *French and English Dictionary* (cited in Dyce's Glossary), "Cautelle: *A wile, cautell, sleight . . .; also, craft, subtiltie, trumperie, deceit, cousenage*," and *cautility* in *The Trial of Treasure* (Hazlitt's *Dodsley*, III. 284):—

"The treasure of this world we may well compare
To Circes the witch with her crafty *cautility*," etc.

practice] treacherous contrivance. See *Henry VIII.* I. i. 204: "I shall perish Under device and *practice*"; *King Lear*, II. i. 75; etc.

first] Warburton explains *first* here as "noblest, and most eminent of men." We have no intimation that Volumnia had other children, yet as in V. iii. 162 *post*, she calls herself metaphorically, "poor hen, fond of no second brood," she may here, too, be thinking of priority and singleness together, and we may perhaps, as Mr. Verity suggests, take first as=first and last, or first and only.

More than a wild exposture to each chance
That starts i' the way before thee.

Cor. O the gods!

Com. I 'll follow thee a month, devise with thee
Where thou shalt rest, that thou may'st hear of us,
And we of thee: so if the time thrust forth
A cause for thy repeal, we shall not send
O'er the vast world to seek a single man,
And lose advantage, which doth ever cool
I' the absence of the needer.

Cor. Fare ye well:
Thou hast years upon thee; and thou art too full
Of the wars' surfeits, to go rove with one
That 's yet unbruis'd: bring me but out at gate.
Come, my sweet wife, my dearest mother, and
My friends of noble touch, when I am forth,
Bid me farewell, and smile. I pray you, come.

36. *exposture*] *exposure* Rowe.

36. *exposture*] exposure. There seems no reason to follow Rowe in reading *exposure*, though we have as yet no other example of exposture, a word formed on the analogy of *composture*, which was in fairly common use, and occurs in *Timon of Athens*, IV. iii. 444.

38. *I 'll . . . month*] Shakespeare makes Coriolanus go alone into exile. In North's Plutarch, he goes "on his waye with three or foure of his friendes only." See *Extracts*, p. xlvii *ante*. We hear no more of these friends, but that he remained a few days at his house in the country and then determined to go and stir up the Volsces.

41. *repeal*] recall from exile. See IV. vii. 32 *post*, and the verb in V. v. 5, and also *The Two Gentlemen of Verona*, III. i. 234: "When she for thy repeal was suppliant." Cotgrave, *French and English Dictionary*, has "Rappel: *a repeal, revocation, recalling*."

43. *advantage . . . cool*] *advantage* is favourable opportunity, as often, and *cool* reminds us of the proverb: "Strike while the iron 's hot."

45. *Thou . . . thee*] Compare *King Lear*, I. iv. 42: "I have *years on* my back forty-eight," and North's Plutarch, ed. 1612, p. 845, *Demosthenes*: "those . . . that haue yong *yeares on* their backes to follow such pleasure."

47. *bring me*] conduct me, go with me, as often. Compare *Henry V.* II. iii. 2: "Prithee, honey-sweet husband, let me *bring thee* to Staines"; and see the page from North's Plutarch cited in the note to line 38 *ante*.

at gate] Dr. Wright quotes *King Lear*, III. vii. 17: "Some five or six and thirty of his knights, . . . met him *at gate*." See also III. iii. 138 *ante*.

49. *friends . . . touch*] Compare this with what he says about the Patricians to Aufidius, IV. v. 76-78 *post*:—

"The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have *all* forsook me," etc.

Friends of noble touch are true, proved, unalloyed friends, by metaphor from the practice of trying or testing gold by the touchstone. See II. iii. 189 *ante*, "had *touch'd* his spirit, And tried his inclination"; and compare also *Henry IV.* IV. iv. 10 ("Must bide the *touch*"); *Richard III.* IV. ii. 8:—

"O Buckingham, now do I play the *touch*,
To try if thou be current gold indeed."

While I remain above the ground you shall
Hear from me still; and never of me ought
But what is like me formerly.

Men. That 's worthily
As any ear can hear. Come; let 's not weep.
If I could shake off but one seven years
From these old arms and legs, by the good gods,
I 'd with thee every foot.

Cor. Give me thy hand.
Come. [*Exeunt.*

SCENE II.—*The Same. A Street near the Gate.*

Enter the two Tribunes, SICINIUS *and* BRUTUS, *with the Ædile.*

Sic. Bid them all home; he 's gone, and we 'll no further.
The nobility are vex'd, whom we see have sided
In his behalf.

Bru. Now we have shewn our power,
Let us seem humbler after it is done
Than when it was a-doing.

Sic. Bid them home;
Say their great enemy is gone, and they
Stand in their ancient strength.

Bru. Dismiss them home.
[*Exit Ædile.*

Enter VOLUMNIA, VIRGILIA, *and* MENENIUS.

Here comes his mother.

57, 58. *Give . . . Come.*] As Steevens (1793); one line Ff.

Scene II.

The Same. A . . .] *The Same. Street leading from the Gate.* Capell. 5-8. *Bid . . . mother.*] As Pope; three lines ending *gone, . . . strength . . . Mother.* in Ff. 7. *Exit . . .*] Capell.

51-53. Has Coriolanus at last learnt the lesson of dissimulation so thoroughly as to practise it upon his friends? or is his revengeful design of later growth?

52. *still*] constantly, as often. See III. ii. 5 *ante.*

53. *That 's worthily*] That's excellently (spoken). We read in *Antony and Cleopatra,* II. ii. 102, "*Worthily* spoken." This is Mr. Craig's interpretation, and also Mr. Verity's, but it should at least be observed that Coriolanus has just said: "and [you shall] never [hear] of me ought But," etc. It would be natural for Menenius to reply: Then we shall hear of you [or from you] as worthy reports as can possibly be.

Scene II.

2. *sided*] taken a side, strongly engaged themselves. See also the expression "side factions" in I. i. 192 *ante.*

Sic. Let 's not meet her.
Bru. Why?
Sic. They say she 's mad.
Bru. They have ta'en note of us: keep on your way.
Vol. O! ya 're well met. The hoarded plague o' the gods
Requite your love!
Men. Peace, peace! be not so loud.
Vol. If that I could for weeping, you should hear—
Nay, and you shall hear some. [*To* BRUTUS.]
Will you be gone?
Vir. [*To* SICINIUS.] You shall stay too. I would I had
the power
To say so to my husband.
Sic. Are you mankind?
Vol. Ay, fool; is that a shame? Note but this fool.
Was not a man my father? Hadst thou foxship

11, 12. *The . . . love!*] As Capell; one line Ff. 11. *o' the*] *a' th'* F. 12. *Requite*] F 3; *requit* F. 14. [*To Brutus*] Johnson. 15. [*To Sicinius*] Johnson.

9. *mad*] *i.e.* in all probability, furious, in a state of wild uncontrollable rage, a sense of *mad* not uncommon in Shakespeare's day, and still used colloquially.

11. *hoarded*] kept in store, treasured up. Compare *King Lear*, II. iv. 164: "All the stored vengeances of heaven fall On her ingrateful top," and *Richard III.* I. iii. 217-221: "If heaven have any grievous plague in store," etc.

16. *Are you mankind*] Are you a masculine woman, a virago? or else, perhaps, Are you infuriated, fierce, mad? Johnson, noting Volumnia's answer, says: "The word *mankind* is used maliciously by the first speaker, and taken perversely by the second. A *mankind* woman is a woman with the roughness of a man, and, in an aggravated sense, a woman ferocious, violent, and eager to shed blood. In this sense, Sicinius asks Volumnia, if she be *mankind*. She takes *mankind for a human creature*," etc. The *New Eng. Dict.* treats this word in sense infuriated, etc., as possibly a perversion of *mankeen* (used chiefly of animals), fierce, savage, keen to attack men, citing for this form (which has not, however, been found as early as *mankind*), 1568, *Hist. Jacob and Esau*, II. ii., "What? are you *mankene* now?" Of *mankind* it gives an example as early as 1519, from Horman, *Vulgaria*, p. 127: "He set dogges, that were *mankynde* [Latin, *canibus efferatis*] vpon the man," etc. See also (for examples of both senses), Cotgrave, *Fr. and Eng. Dict.*, 1611: "Manticore, *A rauenous and mankind Indian beast*"; Higgins' translation of *The Nomenclator*, 1585: "Virago: a manly woman, or *mankind* woman"; Lyly, *The Woman in the Moone*, 1596, II. i. (stage direction): "*She snatcheth the speare out of Stesias' hand, and layes about her*"; then Gunophilus (*loq.*), "What? is my mistress *mankinde* on the sudden?"; Porter, *The Two Angry Women of Abington*, 1599 (Hazlitt's *Dodsley*, VII. 319): "Why, she is *mankind*; therefore thou mayest strike her." As the *New Eng. Dict.* points out, *mankind* = masculine, and *mankind* = fierce, etc. (possibly the same word as *mankeen*) are sometimes indistinguishable.

18. *foxship*] craft, cunning. Ingratitude is also implied, according to Verity, taking *fox* as the type of ingratitude in *King Lear*, III. vi. 24 ("Now, you she *foxes!*"), and pointing out that Gloucester is called "Ingrateful *fox!*" in the same play, III, vii. 28.

To banish him that struck more blows for Rome
Than thou hast spoken words?

Sic. O blessed heavens!

Vol. Moe noble blows than ever thou wise words;
And for Rome's good. I 'll tell thee what; yet go:
Nay, but thou shalt stay too: I would my son
Were in Arabia, and thy tribe before him,
His good sword in his hand.

Sic. What then?

Vir. What then!
He 'ld make an end of thy posterity.

Vol. Bastards and all.
Good man, the wounds that he does bear for Rome!

Men. Come, come: peace!

Sic. I would he had continu'd to his country
As he began, and not unknit himself
The noble knot he made.

Bru. I would he had.

Vol. "I would he had!" 'Twas you incens'd the rabble:
Cats, that can judge as fitly of his worth
As I can of those mysteries which heaven
Will not have earth to know.

Bru. Pray, let us go.

19. *struck*] F 4; *strooke* F. 21. *Moe*] F; *More* F 3. 25, 26. *What then! . . . posterity.*] As Hanmer; one line Ff. 36. *let us*] Pope; *let 's* F.

There is possibly a twofold contrast here of the natures of man (in Volumnia) and fox (in Sicinius, implying baseness and ingratitude as well as cunning), and of the fool and fox in Sicinius.

21. *Moe*] See II. iii. 124, and note.

23. *Nay . . . too:*] No doubt Volumnia addresses these words to Sicinius, meaning first to smother her words, but changing her mind. Delius thinks they are spoken to Brutus.

23, 24. *I . . . Arabia*] Compare *Macbeth*, III. iv. 104: "And dare me to the desert with thy sword," *Richard II.* IV. i. 74: "I dare meet Surrey in a wilderness"; also *Cymbeline*, I. i. 167:—

"O brave sir!
I would they were in Afric both together;" etc.

31, 32. *unknit . . . knot*] This metaphor for the forming or dissolving some bond or tie occurs frequently. Compare *Romeo and Juliet*, IV. ii. 24: "I 'll have this *knot knit* up to-morrow morning"; *1 Henry IV.* V. i. 15, 16: "will you again *unknit* This churlish *knot* of all-abhorred war?" and the editors' citations thereon in this series, including: "Whan thus I saw the *knot* of love *unknit*" from *Gorboduc*, IV. ii. See also *The Merry Wives of Windsor*, III. ii. 76, and Mr. Hart's note in this series.

34. *Cats*] So, perhaps, because of their sneaking, stealthy ways. Bertram in *All 's Well that Ends Well*, IV. iii. 267, 295, 307, is cited as using *cat* as a contemptuous epithet for the treacherous Parolles. He, however, has a natural antipathy to the animal: "I could endure anything before but a cat, and now he's a cat to me."

35, 36. *mysteries . . . know*] Compare *King Lear*, V. iii. 16, 17: "And take upon's the mystery of things, As if we were God's spies"; and see note to the passage in this edition.

Vol. Now, pray, sir, get you gone :
You have done a brave deed. Ere you go, hear this :
As far as doth the Capitol exceed
The meanest house in Rome, so far my son,
This lady's husband here, this, do you see?
Whom you have banish'd, does exceed you all.
Bru. Well, well ; we 'll leave you.
Sic. Why stay we to be baited
With one that wants her wits? [*Exeunt Tribunes.*
Vol. Take my prayers with you.
I would the gods had nothing else to do
But to confirm my curses! Could I meet 'em
But once a day, it would unclog my heart
Of what lies heavy to 't.
Men. You have told them home,
And, by my troth, you have cause. You 'll sup with me?
Vol. Anger 's my meat ; I sup upon myself,
And so shall sterve with feeding. Come, let 's go.
Leave this faint puling and lament as I do,
In anger, Juno-like. Come, come, come.
[*Exeunt Vol. and Vir.*
Men. Fie, fie, fie! [*Exit.*

43. *stay we*] F ; *stay you* Ff 2-4.
52. *faint puling*] Hyphened in Ff.
44. *Exeunt . . .*] F 4 ; *Exit . . .* F.
53. *Exeunt . . .*] *Exeunt.* Ff.

43, *baited*] harassed ; bitten and worried, as bulls, bears, etc., are by dogs.

44. *With*] by, as frequently. See *Antony and Cleopatra*, III. x. 6, 7 : "The greater cantle of the world is lost *With* very ignorance."

47, 48. *unclog . . . heavy to 't*] Compare *Richard II.* I. iii. 200 : "The *clogging* burthen of a guilty soul."

48. *told them home*] told them the truth in plain forcible words. Compare II. ii. 103 ; III. iii. 1 *ante*, and *Hamlet*, III. iii. 29 : "I 'll warrant she 'll tax him *home*."

51. *sterve with feeding*] Supping upon anger, Volumnia sups upon herself (for all passions waste the strength) and so will sterve (*i.e. starve*) with feeding. *Sterve* may or may not = "die" here, for though that was the chief sense, the modern one "to suffer extremely from hunger (or cold)" also existed. The thought is not quite the same in *Pericles*, v. i. 113, 114 : "Who *starves* the ear she feeds, and makes them hungry, The more she gives them speech," but it is sufficiently similar to be illustrative. On the form *sterve*, see note on II. iii. 112 *ante*.

52. *Leave*] Cease. See IV. i. 1, and note. Virgilia is exhorted.

faint] feeble, spiritless, as in *Timon of Athens*, III. i. 57 : "Has friendship such a *faint* and milky heart," etc.

puling] In *Romeo and Juliet*, III. v. 185, Capulet calls his daughter : "a wretched *puling* fool, A whining mammet." *Puling* is an imitative word : see Cotgrave, *Fr. and Eng. Dict.*, 1611, "*Piauler*, to peepe or cheepe as a young bird, also, to *pule* or howle as a young whelpe."

53. *In . . . Juno-like*] This is possibly a reminiscence of Virgil, *Æneid*, I. 4 : "saevae memorem Junonis ob iram."

SCENE III.—*A Highway between Rome and Antium.*

Enter a Roman and a Volsce, meeting.

Rom. I know you well, sir, and you know me: your name I think is Adrian.

Vols. It is so, sir: truly, I have forgot you.

Rom. I am a Roman; and my services are, as you are, against 'em. Know you me yet?

Vols. Nicanor? No.

Rom. The same, sir.

Vols. You had more beard when I last saw you; but your favour is well appear'd by your tongue. What 's the news in Rome? I have a note from the Volscian state to find you out there: you have well saved me a day's journey.

Rom. There hath been in Rome strange insurrections: the people against the senators, patricians, and nobles.

Vols. Hath been! Is it ended then? Our state thinks not so; they are in a most war-like preparation, and hope to come upon them in the heat of their division.

Rom. The main blaze of it is past, but a small thing would make it flame again. For the nobles receive so to heart the banishment of that worthy Coriolanus,

Scene III.

A Highway . . .] Malone; *Antium.* Rowe; *Volscian territories. A Highway*, Capell. *meeting*] Capell adds. 9. *appear'd*] *approved* Steevens conj., Collier (ed. 2), and other editors.

Scene III.

9. *your favour . . . appear'd . . . tongue*] "your favour is fully *manifested* or *rendered apparent* by your tongue" (Malone). The peculiar use of *appeared* has caused some editors to accept emendations (see above), but the known freedom of Elizabethan language forbids change. Abbott, *Shakes. Gram.*, § 296, uses the case to support a plea for recognizing a reflexive use of *appear* (which, however, is not needed) in *Much Ado about Nothing*, I. ii. 22, and *Cymbeline*, III. iv. 148.

favour] appearance or face, as in *Cymbeline*, v. v. 93: "I have surely seen him: His *favour* is familiar to me."

10-11. *a note . . . to find*] a paper directing me to find. Compare *Cymbeline*, I. i. 171: "he . . . left these *notes* Of what commands I should be subject to."

13. *hath*] singular, perhaps, here, as it precedes the plural subject, but very common as a plural. See preface to *Antony and Cleopatra* in this series, third edition.

17. *preparation*] In I. ii. 15 *ante*, Shakespeare uses the word for the result of preparation, the force that has been assembled.

that they are in a ripe aptness to take all power from the people and to pluck from them their tribunes for ever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.

Vols. Coriolanus banished!

Rom. Banished, sir.

Vols. You will be welcome with this intelligence, Nicanor.

Rom. The day serves well for them now. I have heard it said, the fittest time to corrupt a man's wife is when she 's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.

Vols. He cannot choose. I am most fortunate thus accidentally to encounter you: you have ended my business, and I will merrily accompany you home.

Rom. I shall, between this and supper, tell you most strange things from Rome; all tending to the good of their adversaries. Have you an army ready, say you?

Vols. A most royal one: the centurions and their charges distinctly billeted, already in the entertainment, and to be on foot at an hour's warning.

Rom. I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action.

34. *will*] *well* F.

31. *The day . . . now*] Now is their (*i.e.* the Volscians') opportunity.

36. *of*] either possessive or = from, as often. *In* would sound more familiar to us.

37. *He cannot choose*] He is bound to "appear well," to display himself on the stage of action to advantage, his rival being absent.

44. *their charges*] Dr. Wright explains: "the men under their command," and quotes *Julius Cæsar*, IV. ii. 48: "Bid our commanders lead their *charges* off A little from this ground."

45. *distinctly*] separately, *i.e.* company by company. *Distinctly* = separately has already occurred in III. i. 204 *ante*, *q.v.*

billeted] enrolled; according to the *New Eng. Dict.*, which distinguishes this sense of the verb from that of "To assign quarters to (soldiers) by a note or ticket," etc.; and quotes, besides the present passage, "1618, *Select Harl. Misc.* (1793), 218, He *billeted* the said pioneers for several ships"; "1629, R. Hill, *Pathw. Piety*, I. Pref. 11, Blessed and *billeted* up be they in Heaven."

in the entertainment] engaged to serve, under pay. Compare *All 's Well that Ends Well*, IV. i. 17: "He must think us some band of strangers i' the adversary's *entertainment*"; *Othello*, III. iii. 250: "Note if your lady strain his *entertainment With* any strong or vehement importunity."

So, sir, heartily well met, and most glad of your company.

Vols. You take my part from me, sir; I have the most cause to be glad of yours.

Rom. Well, let us go together. [*Exeunt.*

SCENE IV.—*Antium. Before* AUFIDIUS'S *House.*

Enter CORIOLANUS, *in mean apparel, disguised and muffled.*

Cor. A goodly city is this Antium. City,
'Tis I that made thy widows: many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me not,
Lest that thy wives with spits and boys with stones
In puny battle slay me.

Enter a Citizen.

Save you, sir.

Cit. And you.

Cor. Direct me, if it be your will,
Where great Aufidius lies. Is he in Antium?

Cit. He is, and feasts the nobles of the state
At his house this night.

Cor. Which is his house, beseech you?

Cit. This, here before you.

Cor. Thank you, sir. Farewell. [*Exit Citizen.*

O world, thy slippery turns! Friends now fast sworn,
Whose double bosoms seems to wear one heart,

Scene IV.

Antium . . .] Capell. 6. *Enter . . .*] After *sir.* in Ff. 7-10. *Direct . . . night.*] As Capell; prose Ff.

51. *You . . . me*] You anticipate me in saying to me what I ought rather to say to you.

Scene IV.

3. *'fore my wars*] "facing my attacks" (the words being connected with what follows) rather than "before my wars intervened" (connected with what precedes).

6. *Save you*] God save you, a common salutation, as in *King Lear*, II. i. 1: "*Edm. Save thee*, Curan. *Cur.* And you, sir."

8. *lies*] dwells. In I. ix. 82 *ante*, the verb is used in the kindred sense of temporarily resided, lodged. See *The Two Gentlemen of Verona*, IV. ii. 137, 138: "*Julia.* Pray you, where *lies* sir Proteus? *Host.* Marry, at my house."

12. *slippery turns*] instability, sudden changes. So in *Troilus and Cressida*, III. iii. 85, 86, a man's honours, "as place, riches, favour," are called

Whose hours, whose bed, whose meal and exercise,
Are still together, who twin, as 'twere, in love
Unseparable, shall within this hour,
On a dissension of a doit, break out
To bitterest enmity: so, fellest foes,
Whose passions and whose plots have broke their sleep
To take the one the other, by some chance,
Some trick not worth an egg, shall grow dear friends
And interjoin their issues. So with me:
My birth-place hate I, and my love's upon

15. *twin*] F; *Twine* F 2. 23. *hate*] Capell; *haue* F.

"*slippery* standers," and the love (popularity) they bring, "as *slippery* too."

14-16. *Whose . . . unseparable*] Malone compares *A Midsummer Night's Dream*, III. ii. 203-214; and see also *As You Like It*, I. iii. 75-78, and a closely parallel passage in Painter's *The Palace of Pleasure*, 1575 (The Fifty-ninth Nouell) ed. Jacobs, II. 104: "Besides the countrie of Perche, there were two Gentlemen, which from the tyme of theyr youthe lyued in sutche great and perfect amitie, as there was betwene them but one harte, one bed, one house, one table and one purse." Aubrey says that Beaumont and Fletcher shared not only house and bed but even clothes, and in *The Chances*, II. ii., written long after Beaumont's death, this passage occurs:—

"He 's of a noble strain, my kinsman, Lady,
My countryman, and fellow traveller.
One bed contains us ever, one purse feeds us,
And one faith free between us;"

etc.

16. *Unseparable*] the only instance of this form in Shakespeare. *Inseparable* occurs twice, in *As You Like It*, I. iii. 78, and *King John*, III. iv. 66, and *inseparate* once, in *Troilus and Cressida*, v. ii. 148.

17. *On a . . . doit*] For some paltry dispute (*lit.* a dispute worth a doit). See I. v. 6, "Irons of a *doit*," and note.

19, 20. *Whose . . . other*] See IV. v. 123-128 *post*.

20. *take*] In view of "plots," line 19, surprise or entrap seems the likeliest sense for *take* here. Compare III. i. 110 *ante*.

21. *trick*] trifle. This extended sense occurs also in *The Taming of the Shrew*, IV. iii. 67:—

"Why 'tis a cockle or a walnut-shell,
A knack, a toy, a *trick*, a baby's cap";

and elsewhere in Shakespeare. The *New Eng. Dict.* has: "1599 Hakluyt Voy. II. i. 64, The women of this countrey weare aboue an hundreth *tricks* and trifles about them." The sense "accident," "unexpected event," though sometimes given, needs confirmation.

22. *And . . . issues*] And make their children intermarry. For *issues* compare *Henry VIII.* III. ii. 291: "our *issues* Who, if he live, will scarce be gentlemen." This illustrates, probably, the commonest sense of *issue*, but besides the obvious one of "consequence" and the like, the word is used for "An action, a deed (in relation to the doer)"; see *New Eng. Dict.*, which cites *Julius Cæsar*, III. i. 294: "there shall I try, . . . how the people take The cruel *issue* of these bloody men," and *Cymbeline*, II. i. 51. Mr. Chambers explains: "unite their designs," and similarly, Mr. Gordon (Clarendon Press, 1912), "interjoin their destinies, throw in their lot with each other, join fortunes."

This enemy town. I 'll enter: if he slay me,
He does fair justice; if he give me way,
I 'll do his country service. [*Exit.*

SCENE V.—*The Same. A Hall in* AUFIDIUS'S *House.*

Music plays. Enter a Servingman.

First Serv. Wine, wine, wine! What service is here! I think our fellows are asleep. [*Exit.*

Enter another Servingman.

Second Serv. Where 's Cotus? my master calls for him. Cotus! [*Exit.*

Enter CORIOLANUS.

Cor. A goodly house: the feast smells well; but I Appear not like a guest.

[*Re-*]*Enter the First Servingman.*

First Serv. What would you have, friend? Whence are you? Here 's no place for you: pray, go to the door. [*Exit.*

Cor. I have deserv'd no better entertainment, In being Coriolanus.

Scene v.

A Hall . . .] Rowe. 2. *Exit.*] Rowe. 3. *master*] F 4; *M.* F. 5, 6. *A . . . guest.*] As Pope; two lines divided after *House:* in Ff. 10, 11. *I . . . Coriolanus*] As Capell; prose Ff.

24. *enemy town*] Steevens, citing North's Plutarch (see *Extracts*, p. xlviii *ante*): ". . . and as Homer sayed of Vlysses: So dyd he *enter* into *the enemies* touune," suggests that we should perhaps read *enemy's* or *enemies' town* here; but noun for adjective is common. See *e.g. Hamlet*, II. ii. 607, "The region kites," and *King Lear*, v. iii. 220: "Follow'd his *enemy* king."

25. *give me way*] Compare the speech of Aufidius to the conspirators, when the death of Coriolanus is determined on, in v. vi. 30-32 *post:* "I took him; . . . *gave him way* In all his own desires."

Scene v.

2. *fellows*] fellow-servants, as in line 187 *post:* "we are *fellows* and friends."

3. *Cotus*] Mr. Verity remarks that this does not seem to be a classical name and does not occur in Smith's *Classical Dictionary*. It was, however, the name of several Thracian princes (see references in Lewis and Short, *Latin Dict.*), whatever may have been its origin for Shakespeare.

8, 9. *go . . . door*] The *New Eng. Dict.* has: "To (the) door out of the house or room (*obs.*)"; and quotes Winzet, *Last Blast*, 1562, *Works*, 1888, I. 45: "Repellit and schot *to the dure*"; and as late as 1794, Wolcott (Peter Pindar), *Works*, II. 378 (*Rowland for Oliver*): "Kick the Arts and Sciences *to door.*" We still speak of "showing anyone the door," for unceremonious dismissal.

[*Re-*]*Enter Second Servingman.*

Second Serv. Whence are you, sir? Has the porter his eyes in his head, that he gives entrance to such companions? Pray, get you out.

Cor. Away!

Second Serv. Away! Get you away.

Cor. Now th' art troublesome.

Second Serv. Are you so brave? I 'll have you talked with anon.

Enter a Third Servingman. The First meets him.

Third Serv. What fellow 's this?

First Serv. A strange one as ever I looked on: I cannot get him out o' the house: prithee, call my master to him.

Third Serv. What have you to do here, fellow? Pray you, avoid the house.

Cor. Let me but stand; I will not hurt your hearth.

Third Serv. What are you?

Cor. A gentleman.

Third Serv. A marvellous poor one.

Cor. True, so I am.

12. *Servingman*] *Servant*, Ff.

14. *companions*] low fellows, rascals. Often used by Shakespeare in this sense; as again in v. ii. 59 *post*, and *Cymbeline*, II. i. 28-30: "It is not fit your lordship should undertake every *companion* that you give offence to." See also Cotgrave, *Eng. and Fr. Dict.*, 1611: "Chiard: . . . *a scounderell, scurvie companion.*" Steevens notes that it is found as late as Foote, *The Mayor of Garratt*, 1763; see *Works*, ed. Jon Bee, 1830, vol. ii. (Act I.) p. 196: "Insolent *companion!* had I been here, I would have mittimused the rascal at once."

17. *Now . . . troublesome*] Compare *Henry VIII.* v. iii. 94: "you are strangely *troublesome.*"

18. *brave*] impudent, saucy, as in *3 Henry VI.* IV. i. 96: "Is Lewis so *brave?* belike he thinks me Henry." Compare "to brave" = to bluster, be insolent, or insolent to, to defy, and the noun "brave" = bluster, boasting arrogance, defiance, in *Titus Andronicus*, *e.g.* II. i. 25 (stage direction), "*Enter* Demetrius *and* Chiron *braving*," and *ibid.* lines 29-30:—

"Demetrius thou dost overween in all;
And so in this, to bear me down with *braves.*"

See also *Orlando Furioso*, 1594 (Greene and Peele, *Works*, ed. Dyce, 1861, 107*b*): "Why, what art thou that brav'st me thus? . . . . To arms, sir boy? I will not brook these *braves.*"

18, 19. *I 'll . . . talked with anon*] For this common phrase, of obvious meaning, compare *Bartholomew Fair*, II. i. (Cunningham's Gifford's Jonson, II. 159, 160): "Go to, old Joan, *I 'll talk with you anon;* and take you down too, afore Justice Overdo."

25, 33. *avoid*] leave, quit, as in *Henry VIII.* v. i. 86: "*King. Avoid* the gallery"; and (used absolutely) *The Winter's Tale*, I. ii 462: "let us *avoid*," and Nashe, *The Terrors of the Night*, 1594 (*Works*, ed. McKerrow, I. 380, lines 6-8): "Hauing vttered these

Third Serv. Pray you, poor gentleman, take up some other station; here 's no place for you; pray you, avoid: come.

Cor. Follow your function; go, and batten on cold bits. [*Pushes him away from him.*

Third Serv. What, you will not? Prithee, tell my master what a strange guest he has here.

Second Serv. And I shall. [*Exit Second Servingman.*

Third Serv. Where dwell'st thou?

Cor. Under the canopy.

Third Serv. Under the canopy?

Cor. Ay.

Third Serv. Where 's that?

Cor. I' the city of kites and crows.

Third Serv. I' the city of kites and crows! What an ass it is! Then thou dwell'st with daws too?

35. *you will*] *will you* Pope.

words, all the whole traine of them inuisibly *auoyded*, and hee never set eye on them after."

34. *Follow your function*] A contemptuous reflection on the meaner sides of service, elucidated by what follows. Mr. Deighton puts it well: "Follow your usual avocation, that of feasting on scraps from your master's table." So in *Othello*, IV. ii. 27, Othello says to Emilia, with bitter insinuation as to the offices of female attendants: "Some of your *function*, mistress."

batten on cold bits] gorge yourself on cold leavings. Compare *Cymbeline*, II. iii. 119, 120: "One bred of alms and foster'd with *cold* dishes, With scraps o' the court"; and for *batten* (which is still alive, especially in dialect), to feed gluttonously, to thrive or grow fat with feeding, *Hamlet*, III. iv. 66-67: "Could you on this fair mountain leave to feed, And *batten* on this moor?" and Jonson, *Bartholomew Fair*, 1614, II. i. (Cunningham's Gifford's ed., II. 163*a*): "it makes her fat, you see; she *battens* with it."

39. *Under the canopy*] Coriolanus quibbles here, playing on the sense of canopy as a covering above thrones or carried over a royal person walking or borne in procession (as in the famous picture of Queen Elizabeth going to Hunsdon, by M. Garrard), and the sense of the overhanging firmament. See, for the first, Lambarde, *Perambulation of Kent*, 1576, ed. 1826, p. 113 (quoted *New Eng. Dict.*): "They beare the foure staves of the *Canapie* over the king's head at the time of his coronation"; Nashe, *Lenten Stuffe*, 1599 (*Works*, ed. McKerrow, III. 208, 28): "like a great king . . . I will vse hym; . . . and my Cardinells shall fetch hym in with dirge and processions vnder my *canopy*"; and for the second, *Hamlet*, II. ii. 311: "this most excellent *canopy* the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire," etc.; Nashe, *Christ's Teares over Ierusalem*, 1593 (*Works*, ed. McKerrow, II. 121): "Hath the vast azur'd *Canopy* nothing aboue it?" and Peele, *The Honour of the Garter* [1593], line 6: "Under the starry *canopy* of heaven I laid me down." *Cope* is often used in a similar way, as in *Pericles*, IV. vi. 132: "in the cheapest country *under the cope*."

45. *daws*] jackdaws, which, like woodcocks, were supposed to be particularly foolish birds, whence *daw* is often used to typify foolishness: so Jonson's talking fool in *The Silent Woman* is Sir John Daw. Thus the

Cor. No; I serve not thy master.
Third Serv. How, sir! Do you meddle with my master?
Cor. Ay; 'tis an honester service than to meddle with thy mistress.
Thou prat'st, and prat'st: serve with thy trencher: hence!

[*Beats him away. Exit Third Servingman.*

Enter AUFIDIUS *with the* [*Second*] *Servingman.*

Auf. Where is this fellow?
Second Serv. Here, sir: I 'd have beaten him like a dog, but for disturbing the lords within.
Auf. Whence com'st thou? what wouldst thou? thy name?
Why speak'st not? speak, man: what 's thy name?
Cor. *Unmuffling.* If, Tullus,
Not yet thou know'st me, and, seeing me, dost not
Think me for the man I am, necessity
Commands me name myself.
Auf. What is thy name?

[*Servants retire.*

Cor. A name unmusical to the Volscians' ears,
And harsh in sound to thine.
Auf. Say, what 's thy name?
Thou hast a grim appearance, and thy face
Bears a command in 't; though thy tackle 's torn,
Thou shew'st a noble vessel. What 's thy name?

50. *Thou . . . hence!*] Verse Capell; prose Ff. *Beats . . . Exit . . .*] *Beats . . . away.* Ff. 56. *Unmuffling*] Capell. 56-59. *If . . . myself.*] As Steevens; prose Ff. 59. [*Servants retire*] Capell. 62. *appearance*] *apparance* F.

remark is offensive, and Coriolanus, in reply, probably does not insinuate that Aufidius is a daw, but those who serve him, including his interlocutor. For other examples, see Skelton, *Why come ye nat to Courte?* line 312:—

"Juges of the kynges lawes,
He countys them foles and *dawes*";

Golding's Ovid, *Metamorphosis*, Bk. vi. line 47:—

"I am not such a *daw*,
But that without thy teaching I can well enough advise
My selfe."

53. *I 'd . . . dog*] a very common expression. Compare *1 Henry IV.* III. iii. 101: "I would cudgel him *like a dog*, if he would say so," and Nashe, *An Almond for a Parrat* (*Works*, ed. McKerrow, III. 349): "your Bookes must be lookt ouer, and you beaten *lyke a dogge* for your lying."

62. *appearance*] The folio spelling, *apparance*, is not unusual. It occurs in Stanyhurst's Virgil, Bk. 2, ed. Arber, p. 68: "her elfish *aparance*." See the *New Eng. Dict.* for many examples with different shades of meaning.

Cor. Prepare thy brow to frown. Know'st thou me yet?
Auf. I know thee not. Thy name?
Cor. My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief; thereto witness may
My surname, Coriolanus: the painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname; a good memory,
And witness of the malice and displeasure
Which thou shouldst bear me: only that name remains;
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, hath devour'd the rest;
And suffer'd me by the voice of slaves to be
Hoop'd out of Rome. Now this extremity
Hath brought me to thy hearth; not out of hope,
Mistake me not, to save my life; for if
I had fear'd death, of all the men i' the world
I would have voided thee; but in mere spite,
To be full quit of those my banishers,
Stand I before thee here. Then if thou hast
A heart of wreak in thee, that wilt revenge
Thine own particular wrongs and stop those maims

72. *requited*] F 3; *requitted* F. 87. *wilt*] F; *will* Hanmer.

67-103. In this speech Shakespeare very closely follows North's Plutarch, see *Extracts*, *ante*, p. xlviii.

71. *extreme*] accented on the first syllable, as in *1 Henry IV.* I. iii. 31: "When I was dry with rage and *extreme* toil."

73-75. *a good memory . . . bear me*] the very words of North's Plutarch, see *Extracts*, p. xlix *ante*. *Memory* = reminder, memorial, as in *As You Like It*, II. iii. 3: "O you *memory* Of old Sir Rowland."

76. *envy*] malice. Compare the verb III. iii. 57 *ante*.

84. *voided*] avoided. Compare *The Four Elements* (Hazlitt's *Dodsley*, I. 34): "For *voiding* of strife."

84, 85. *in mere spite . . . banishers*] The intense pride of Coriolanus cannot endure the consciousness of being a living monument to the triumph of his banishers. He will escape it by death and be "full quit" of them that way, if he cannot have revenge. Some, however, take *quit of* as equivalent to revenged upon, as we say "quits with," and as Hortensio says "quit with" in *The Taming of the Shrew*, III. i. 92: "if once I find thee ranging Hortensio will be *quit with* thee by changing."

87. *A heart of wreak*] A desire for vengeance. North has (see p. xlix. *ante*): "if thou hast any harte to be wreck'd," etc. *Wreak, i.e.* revenge, vengeance, occurs in *Titus Andronicus*, IV. iii. 33: "Take *wreak* on Rome for this ingratitude," and see Peele, *The Battle of Alcazar*, I. i. 109: "Of death, of blood, of *wreak*, and deep revenge Shall Rubin Archis frame her tragic songs.

Of shame seen through thy country, speed thee straight,
And make my misery serve thy turn: so use it,
That my revengeful services may prove
As benefits to thee, for I will fight
Against my canker'd country with the spleen
Of all the under fiends. But if so be
Thou dar'st not this, and that to prove more fortunes
Tha 'rt tir'd, then, in a word, I also am

88, 89. *those maims Of shame*] those ignominious, dishonouring mutilations, *or* disablements (possibly territory annexed or cities occupied or, it may be, tribute. The verb *stop* implies inflictions that continue, such as these would be, rather than the mere marks of invasion). See *1 Henry IV.* IV. i. 42: "Your father's sickness is a *maim* to us," and Nashe, *Lenten Stuffe*, 1599 (*Works*, ed. McKerrow, III. 153), "as great a *maime* to any man's happinesse as can be feared from the hands of miserie."

89. *seen through thy country*] Not usually explained. It may be, as Deighton puts it, "which your country shews from one end to the other." Or, just possibly, Coriolanus intends to contrast the "particular wrongs" of Aufidius (his personal beatings) with the shames which he apprehends through his country, and which affect him as being hers.

93. *canker'd*] seems (in view of what precedes) to be used here in the sense of malignant, spiteful. Compare Marlowe, *2 Tamburlaine the Great*, IV. ii. (*Works*, ed. Cunningham, 48*b*):—

"And now ye *cankered* curs of Asia,
That will not see the strength of Tamburlaine";

King John, II. i. 194, "a *canker'd* grandam's will"; *1 Henry IV.* I. iii. 137: "this ingrate and *canker'd* Bolingbroke." The literal sense of the verb *canker*, to cause ulceration, gangrene, decay, etc., or to become ulcerous, etc., is easily extended to express the corruption of a nature soured by age, envy, etc. see *The Tempest*, IV. i. 191, 192:—

"And as with age his body uglier grows,
So his mind *cankers*";

North's Plutarch, 1579, *Marius*, ed. 1595, p. 472: "And where he spake but litle, and went very demurely and soberly, that shew'd rather a *canker'd* courage [*i.e.* a spiteful heart] within him then a mind humbled by his banishment." Some editors take views more or less different: "canker-bit" (Rolfe); "corrupted, eaten with the canker of ingratitude" (Wright); "unsound at heart, and so ill-conditioned" (Whitelaw); "corrupted with the canker of democracy" (Verity).

spleen] fury bred of spite. Compare "fierce dragon's *spleens*" (*King John*, II. i. 68); "the *spleen* of fiery dragons" (*Richard III.* v. iii. 350).

94. *the under fiends*] fiends of the under world, infernal fiends. Compare *1 Henry VI.* v. iii. 11:—

"Now ye familiar spirits, that are cull'd
Out of the powerful regions under earth"

(quoted by Malone), and *2 Henry VI.* I. ii. 79: "A spirit raised from depth of under-ground." Marlowe's Bajazet in *1 Tamburlaine the Great*, IV. ii. 26, 27, when forced to stoop as footstool, says: "When as I look down to the damned fiends," etc. Steevens was tenacious of a notion that "under fiends" meant subordinate and therefore more malicious fiends, and credits Shakespeare with insinuating that "malice of revenge is more predominant in the lower than the upper classes of society."

95. *to prove . . . fortunes*] to prove = to try, as in *Cymbeline*, I. v. 38: "Which [drugs] first, perchance, she 'll *prove* on cats and dogs"; *Much Ado about Nothing*, I. iii. 75: "Shall we go *prove* what 's to be done?"

Longer to live most weary, and present
My throat to thee and to thy ancient malice;
Which not to cut would show thee but a fool,
Since I have ever follow'd thee with hate,
Drawn tuns of blood out of thy country's breast,
And cannot live but to thy shame, unless
It be to do thee service.

Auf. O Marcius, Marcius!
Each word thou hast spoke hath weeded from my heart
A root of ancient envy. If Jupiter
Should from yond cloud speak divine things,
And say "'Tis true," I 'd not believe them more
Than thee, all noble Marcius. Let me twine
Mine arms about that body, where against
My grained ash an hundred times hath broke,
And scarr'd the moon with splinters: here I clip
The anvil of my sword, and do contest

111. *clip*] Pope; *cleep* F.

102, 103. *And cannot . . . service*] These words both add to and alter the sense of the original, which has merely: "and whose service now can nothing help nor pleasure thee" (see *Extracts*, p. xlix *ante*).

103-119. For the two fine speeches of Aufidius (really only one), we look in vain in North's Plutarch. See his brief but cordial acceptance in *Extracts*, p. xlix *ante*.

105-107. *If Jupiter*, etc.] Verity: "The classical conception of thunder as an omen of assent from Jupiter 'the Thunderer' (*Tonans* or *Tonitrualis*)."

106. *Should . . . things*] Eight syllables only but of such weight as to have the effect of ten. The effect is spoilt by accenting "divine" with Gordon.

110. *grained ash*] stout ashen-shafted spear. The grain of the wood is visible and may be supposed to show its quality and strength. The *New Eng. Dict.*, presumably because the bearer is grazing cattle, explains *grained* in *A Lover's Complaint*, 64 ("So slides he down upon his *grained* bat"), as "Having tines or prongs; forked," an authenticated meaning of the word.

111. *scarr'd*] *scar'd* (for which the spelling *scarr'd* occurs) was adopted by Rowe (ed. 2), without any advantage from exchanging one hyperbole for another. Both have been paralleled. Malone cites *Richard III.* v. iii. 341: "Amaze the welkin with your broken staves," but prefers *scarr'd* here; and Delius refers to *The Winter's Tale*, III. iii. 92, "the ship boring the moon with her mainmast." The heavens or heavenly bodies are often in danger in Marlowe's *Tamburlaine the Great* (both parts), see, for example, Pt. II. II. iv. (*Works*, ed. Cunningham, 39*b*):—

"And with the cannon break the frame of heaven;
Batter the shining palace of the sun,
And shiver all the starry firmament."

clip] clasp, embrace. See I. vi. 29 *ante*, and note.

112. *The anvil . . . sword*] Steevens writes: "Aufidius styles Coriolanus the 'anvil of his sword' because he had formerly laid as heavy blows on him, as a smith strikes on his anvil." So, in *Hamlet* [II. ii. 511, 512]:—

As hotly and as nobly with thy love
As ever in ambitious strength I did
Contend against thy valour. Know thou first,
I lov'd the maid I married; never man
Sigh'd truer breath; but that I see thee here,
Thou noble thing, more dances my rapt heart
Than when I first my wedded mistress saw
Bestride my threshold. Why, thou Mars! I tell thee,
We have a power on foot; and I had purpose
Once more to hew thy target from thy brawn,
Or lose mine arm for 't. Thou hast beat me out
Twelve several times, and I have nightly since
Dreamt of encounters 'twixt thyself and me;
We have been down together in my sleep,
Unbuckling helms, fisting each other's throat,
And wak'd half dead with nothing. Worthy Marcius,
Had we no quarrel else to Rome, but that

129. *no quarrel else*] F 3; *no other quarrel else* F.

"And never did the Cyclops' hammers fall
On Mars's armour . . .
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam."

117. *Sigh'd . . . breath*] "The same expression is found in our author's *Venus and Adonis* [line 189]:—

'I'll *sigh* celestial *breath*, whose gentle wind
Shall cool the heat of this descending sun.'

Again, in *The Two Noble Kinsmen*, by Shakespeare and Fletcher, 1634 [v. i. 131, 132]: ['And vow that] Lover never yet made *sigh* Truer than I.'" (Malone).

118. *dances*] Leontes in *The Winter's Tale*, I. ii. 110, 111, says: "my heart *dances*; But not for joy; not joy."

120. *Bestride*] Compare the sense of *bestrid* in II. ii. 92 *ante*. The sense here "to step over or across" seems a very rare one, but the *New Eng. Dict.* gives an instance *circa* 1600, *Robin Hood* (Ritson), II. x. 62: "Deepe water he did *bestride*." Steevens points out that a Roman bride was always lifted over her husband's threshold.

121. *a power on foot*] a force in the field; for *power* see I. ii. 9, and note *ante*.

122. *thy target . . . brawn*] The target, a small round shield or buckler, was worn on the arm (see *Extracts*, p. xxxiv *ante*): "they were put in battle ray, and ready to take their *targets* on their armes." Hence *brawn*, the part for the whole, the muscle of the arm for the arm. The *New Eng. Dict.* gives: "1382, Wyclif, Job, xxii. 9: The *brawnes* [1388 schuldres; Vulg. *la certos*; 1611 arms] of moderles childer thou tobrosedist."

123. *out*] completely, outright, hollow. Compare *The Tempest*, I. ii. 41: "*Out* three years old," and IV. i. 101: "Swears he will shoot no more, but play with sparrows, And be a boy right *out*."

126. *down together*] fighting on the ground, as in *Henry V.* IV. vii. 162: "when Alençon and myself were *down together*, I plucked this glove from his helm."

Thou art thence banish'd, we would muster all
From twelve to seventy, and pouring war
Into the bowels of ungrateful Rome,
Like a bold flood o'er-beat. O, come; go in,
And take our friendly senators by the hands,
Who now are here, taking their leaves of me,
Who am prepar'd against your territories,
Though not for Rome itself.

Cor. You bless me, gods!

Auf. Therefore, most absolute sir, if thou wilt have
The leading of thine own revenges, take
The one half of my commission; and set down,
As best thou art experienc'd, since thou know'st
Thy country's strength and weakness, thine own ways;
Whether to knock against the gates of Rome,
Or rudely visit them in parts remote,
To fright them, ere destroy. But come in:
Let me commend thee first to those that shall
Say yea to thy desires. A thousand welcomes!
And more a friend than e'er an enemy;
Yet, Marcius, that was much. Your hand: most welcome!

[*Exeunt Coriolanus and Aufidius.*

First Serv. [*Advancing*]. Here 's a strange alteration!

Second Serv. [*Advancing*]. By my hand, I had thought to

133. *o'er-beat*] *o're-beate* F; *o're-beat* F 3; *o'er-bear* Rowe; *o'er-bear't* Becket conj. 149. *Exeunt . . .*] Capell; *Exeunt.* Ff. 150. [*Advancing*] Capell; *Enter two of the Servingmen.* Ff. 150, 151, etc. *First . . . Second . . .*] *1. 2.* Ff; *3. S.* for *1.* Capell.

132. *bowels*] Compare *Richard III.* v. ii. 3, 4: "Thus far into the *bowels* of the land"; also Edward Haie's account of Gilbert's Voyage, 1583 (Hakluyt, ed. MacLehose, viii. 34): "Many voyages have been pretended, yet hitherto never any thorowly accomplished . . . into the *bowels* of those maine ample and vast countries."

138. *absolute*] *i.e.* without defect, in whom nothing is wanting to perfection, perfect. Compare *Antony and Cleopatra*, I. ii. 2: "almost most *absolute* Alexas"; also Wilson, *Art of Rhetorique*, 1553, p. 63: "one such as none of your countrie hath knowne any to be more *absolute* in al things," and Chapman, *The Revenge of Bussy D'Ambois*, III. i. (*Works*, ed. Shepherd, *Plays*, 197 (*a*)):—

"a great and famous earl
Of England, the most goodly-fashion'd man
I ever saw; from head to foot in form
Rare and most *absolute*."

151. *By my hand*] See *Much Ado about Nothing*, IV. i. 327: "*By this hand*, I love thee," and *All 's Well that Ends Well*, III. vi. 76: "By *the hand* of a soldier, I will undertake it."

have strucken him with a cudgel; and yet my mind gave me his clothes made a false report of him.

First Serv. What an arm he has! He turned me about with his finger and his thumb, as one would set up a top.

Second Serv. Nay, I knew by his face that there was something in him: he had, sir, a kind of face, methought,—I cannot tell how to term it.

First Serv. He had so; looking as it were,—would I were hanged but I thought there was more in him than I could think.

Second Serv. So did I, I'll be sworn. He is simply the rarest man i' the world.

First Serv. I think he is; but a greater soldier than he, you wot one.

Second Serv. Who? my master?

First Serv. Nay, it 's no matter for that.

Second Serv. Worth six on him.

165, 166. *he, you wot one.*] F, reading *You wot one* as a separate line; *he you wot on.* Dyce.

152, 153. *my mind gave me*] my mind told me, I strongly suspected. This expression is found once again in Shakespeare. See *Henry VIII.* v. iii. 109:—

> "*My mind gave me,*
> In seeking tales and informations
> Against this man, . . .
> Ye blew the fire that burns ye."

Compare Gascoyne, *The Glasse of Government* (*Works*, ed. Hazlitt, I. 72): "*My mind giveth me* that he hath abused me."

155. *set up*] set spinning.

163-175. *He is simply . . . assault too*] This is an ambiguous passage. The reading in the text in line 165, that of the folios, gives the adversative *but* in "but a greater soldier than he" a more natural effect, and makes the first soldier unmistakably mean Aufidius as the greater soldier in his first speech. What follows is ambiguously expressed, and throws doubt on the reading by creating a strong probability that Coriolanus is intended, but yet it is not inconsistent with a preference of Aufidius as the *profession* by both servants up to the intervention of the third. On the other hand, Dyce's text, if adopted—and it has very strong claims—extends the verbal ambiguity by not distinguishing which—in "but a greater soldier than he you wot on" (Dyce)—is the greater soldier, as well as which, in line 169, is worth six of the others. But looking at the whole, including what follows after the entry of the Third Serving-man, the first impression on reading Dyce's text, namely that Coriolanus is intended in both cases, is confirmed. The ambiguity in lines 165, 166 arises from the fact that the words "but a greater soldier than he you wot on" (Dyce) may mean a qualification of assent to the *rare excellence* of Coriolanus in this particular sense, "but you know of a greater soldier than he is" (the sense of the folio text), instead of "but [also he's] a greater soldier than one you know of." "You wot on (*or* of)" is a form of expression used to avoid an imprudent or indecent reference. See *The Two Gentlemen of Verona*, IV. iv. 30, "'twas I did the thing *you wot of*"; *Measure for Measure*, II. i. 115.

First Serv. Nay, not so neither; but I take him to be the greater soldier.

Second Serv. Faith, look you, one cannot tell how to say that: for the defence of a town our general is excellent.

First Serv. Ay, and for an assault too.

[*Re-*]*Enter the Third Servingman.*

Third Serv. O slaves, I can tell you news; news, you rascals.

Both. What, what, what? let's partake.

Third Serv. I would not be a Roman, of all nations; I had as lieve be a condemn'd man.

Both. Wherefore? wherefore?

Third Serv. Why, here 's he that was wont to thwack our general, Caius Marcius.

First Serv. Why do you say "thwack our general"?

Third Serv. I do not say "thwack our general"; but he was always good enough for him.

Second Serv. Come, we are fellows and friends: he was ever too hard for him; I have heard him say so himself.

First Serv. He was too hard for him directly, to say the truth on 't: before Corioles he scotch'd him and notch'd him like a carbinado.

Second Serv. And he had been cannibally given, he might have boil'd and eaten him too.

176, etc. *Third . . .*] *3.* Ff; *1. S.* Capell. 180. *lieve*] F 4; *liue* F. 192. *carbinado*] F; *carbonado* F 4. 193. *And*] F; *An* Capell. 194. *boil'd*] *boyld* F; *broiled* Pope.

180. *lieve*] another form of *lief* (gladly, willingly).

190. *directly*] plainly, candidly. Compare *Cymbeline*, I. iv. 171: "if you make your voyage upon her and give me *directly* to understand you have prevailed, I am no further your enemy."

191. *scotch'd*] slashed, scored. Compare *Macbeth*, III. ii. 13: "We have *scotch'd* the snake (Theobald's emendation for *scorch'd* of Ff) not kill'd it." We find the substantive in *Antony and Cleopatra*, IV. vii. 10:—

"I have yet
Room for six *scotches* more."

192. *carbinado*] So in Ff 1-3 for *carbonado*, a piece of meat scored by the cook for broiling on the coals. See *1 Henry IV.* v. iii. 61: "If I come in his (way) willingly, let him make a *carbonado* of me," and Lyly, *Sapho and Phao*, II. iii. (*Works*, ed. Fairholt, i. 175): "If I venture upon a full stomack to eate a rasher on the coales, a *carbonado*," etc. The word was borrowed from Spanish (*carbonada*).

194. *boil'd*] "There is no necessity to change *boiled* to *broiled* with Pope, as is usually done. The Second Servant wants to vary the metaphor a little: he means he was at his mercy" (Craig). All the same, *broiling* naturally follows *scotching*, and *boiling* does not.

First Serv. But, more of thy news? 195
Third Serv. Why, he is so made on here within, as if he were son and heir to Mars; set at upper end o' the table; no question asked him by any of the senators, but they stand bald before him. Our general himself makes a mistress of him; sanctifies himself 200 with 's hand, and turns up the white o' the eye to his discourse. But the bottom of the news is, our general is cut i' the middle, and but one half of what he was yesterday, for the other has half, by the entreaty and grant of the whole table. He 'll go, he 205 says, and sowl the porter of Rome gates by the ears. He will mow all down before him, and leave his passage poll'd.

206. *sowl*] *sowle* Rowe; *sole* F. 207. *all down*] *down all* Rowe. 208. *poll'd*] Rowe; *poul'd* F.

196. *made on*] made of, made much of.

198, 199. *no question asked . . . before him*] *i.e.* as to precedency; no one objected (Craig); *but*, a conjunction, "unless" (E. K. Chambers); so far from venturing to show any doubt in their welcome by putting questions to him, the senators stand bareheaded in his presence (Deighton). Here are three interpretations, of which, in all probability, the last and simplest is the right one.

200-201. *sanctifies . . . hand*] "considers the touch of his hand as holy; clasps it with the same reverence as a lover would clasp the hand of his mistress" (Malone). Compare *As You Like It*, III. iv. 14, 15: "And his kissing is as full of *sanctity* as the touch of holy bread."

201. *turns up . . . eye*] as an expression of piety (E. K. Chambers).

202. *bottom*] Obviously, what comes last; as Deighton says, "the conclusion and most important part." Compare *Antony and Cleopatra*, I. iii. 61: "read . . . *at the last*, best: See when and where she died"; and *1 Henry IV.* IV. i. 49-52:—

> "for therein should we read
> The very *bottom* and the soul of hope,
> The very list, the very utmost bound
> Of all our fortunes."

206. *sowl*] drag. Steevens quotes Thomas Heywood, *Loves Mistris* [IV. i.]: see Pearson's Heywood, v. 136, "*Venus* will *sole* mee by the eares for this." Tyrwhitt says: "Lord Strafford's correspondent, Mr. Garrard, uses it as Shakespeare does," Straff. Lett., vol. ii. p. 149: "A lieutenant *soled him well by the ears*, and drew him by the hair about the room." Malone refers to Coles, *Latin Dict.*, 1679: "To *sowle* by the ears, *Aures summa vi vellere*." In dialect the word is still used, in various forms.

208. *poll'd*] bared, cleared (Johnson). *Polled* is used in various senses, as lopped or cropped (of trees), having the hair or the head cut off (of men). See *Damon and Pythias* (Hazlitt's *Dodsley*, IV. 81): "*Jack*. Will you sing after your shaving? *Grim*. Mass, content; but chill be *poll'd* first, ere I sing. *Jack*. Nay, that shall not need; you are *poll'd* near enough for this time"; also Queen Elizabeth's verses in Harington's *Nugæ Antiquæ*, 1769, I. 59:—

> "My rustie sworde through reste,
> Shall firste his edge imploy;
> To *poll* the toppes that seek such change,
> Or gape for such like joye."

Second Serv. And he 's as like to do 't as any man I can imagine.

Third Serv. Do 't! he will do 't; for, look you, sir, he has as many friends as enemies; which friends, sir, as it were, durst not, look you, sir, show themselves, as we term it, his friends, whilst he 's in directitude.

First Serv. "Directitude"! what 's that?

Third Serv. But when they shall see, sir, his crest up again, and the man in blood, they will out of their burrows, like conies after rain, and revel all with him.

First Serv. But when goes this forward?

Third Serv. To-morrow; to-day; presently: you shall have the drum struck up this afternoon. 'Tis, as it were, a parcel of their feast, and to be executed ere they wipe their lips.

Second Serv. Why, then we shall have a stirring world again. This peace is nothing but to rust iron, increase tailors, and breed ballad-makers.

First Serv. Let me have war, say I: it exceeds peace as far as day does night; it 's spritely, waking, audible, and full of vent. Peace is a very apoplexy, lethargy;

214. *directitude*] *discreditude* Malone conj.; *dejectitude* Collier MS. 221. *struck*] F 4; *strooke* F. 228. *spritely, waking*] Pope (*sprightly*); *sprightly walking* F.

214. *directitude*] Malone conjectured *discreditude* as Shakespeare's word, "a made word instead of *discredit*." This probably gives the servant's meaning, but no doubt he was meant to blunder. For another suggestion, see above.

216, 217. *his crest . . . again*] Similar metaphors from combative animal life are used in *1 Henry IV.* I. i. 98, 99:—

> "Which makes him prune himself, and bristle up
> The *crest* of youth against your dignity";

and *King John*, IV. iii. 148, 149:—

> "Now for the bare-pick'd bone of majesty
> Doth dogged war bristle his angry *crest*," etc.

Cotgrave, *Fr. Dict.*, 1611, has: "*Huper:* to raise, or set up his *crest;* to become proud, loftie, stately."

217. *in blood*] in full vigour and spirit, and more than that, athirst for battle. See I. i. 158, and the references given there.

220. *presently*] now; as in *King Lear*, I. ii. 109: "I will seek him, sir, *presently*"; and very commonly.

222. *a parcel*] a part, as in I. ii. 32 *ante*. See note there.

228. *audible*] perhaps active in sense and = keen of hearing, as *contemptible* in *Much Ado about Nothing*, II. iii. 188, = contemptuous. If, however, we make it passive, with some of those who see here a metaphor from the chase, the sense will be something like "deep-voiced," or "with a cleare voyce," an expression from Doctor Caius's book *Of Englishe Dogges*, 1576 (reprint, p. 9).

229. *full of vent*] As war is spritely, wide awake, keen of ear, so, possibly, it is also full of utterance, vents much: compare "What his heart forges, that his tongue must *vent*" (III. i. 256 *ante*). From the sense "outlet" proceeds the

mulled, deaf, sleepy, insensible; a getter of more bastard children than war's a destroyer of men.

Second Serv. 'Tis so: and as war, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.

First Serv. Ay, and it makes men hate one another.

Third Serv. Reason: because they then less need one

230. *sleepy*] F 3; *sleepe* F. 232. *war*] Rowe (ed. 2); *warres* F.

common one of *vent* = "utterance," or "expression." It also gives "discharge," for which (though in his notes on the passage in the text he gives the sense "full of outlets of energy") Mr. E. K. Chambers (Warwick Shakespeare) quotes in glossary, *Antony and Cleopatra*, v. ii. 352: "Here, on her breast, There is a *vent* of blood and something blown" Instead of referring to speech (corresponding with Johnson's "rumour") *full of vent* may therefore mean full of outcome, happenings. Others are confident of allusion to hunting in the technical term *vent* = scent (hence "full of the scent," and so "keenly scented"), and some trace a personification of war as a trained hound through the series of expressions "spritely walking (the folios' reading), audible, and full of vent." It is true that Shakespeare makes war a dog elsewhere, as in *King John*, IV. iii. 148-150, but in plain language. Mr. Craig, in the *Little Quarto Shakespeare*, combating the idea, thinks that "'full of vent' may mean very efficacious to clear the country of its surplus population," and refers to I. i. 224, 225 *ante*. This is given here, as his only recorded interpretation of the passage, but with emphatic dissent. Mr. Wright, on the other hand, sees an apposition in the epithets given to war and peace respectively, taken in reverse order, insensible with sprightly, sleepy with waking, deaf with audible, and mulled with full of vent; and connects the last pair with wine—wine that is mulled with wine that is "effervescent, working, ready to burst the cask." A correspondence may exist, but it may also be only apparent or accidental. Such exactitude is in strong contrast with what follows. That which is sprightly, waking, etc., may indeed destroy men, but apoplexy, lethargy, or anything sleepy and insensible, may be acquitted of any activity in getting bastards.

229. *apoplexy, lethargy*] Compare *2 Henry IV.* I. ii. 126, 127: "This *apoplexy* is, as I take it, a kind of *lethargy*, an 't please your lordship."

230. *mulled*] softened, drowsified, like mulled wine, which is heated, spiced, and sweetened. So, perhaps, especially if contrasted with *full of vent*, but the *New Eng. Dict.* cites this passage under a rare obsolete verb "of obscure origin," meaning To dull, stupefy, together with another from Cotton's *Poems*, 1689, p. 96: "Till Ale, which crowns all such pretences, *Mull'd* them again into their senses." It is difficult, however, to give this sense of dull, stupefy to Cotton's word, even ironically. It occurs in a *Burlesque upon the Great Frost* and refers to two sides at football who were literally frozen stiff, "With a good handsome space between 'em." This points rather to the sense "softened." The *New Eng. Dict.*, in discussing the origin of *mull* (to mull ale, etc.) says: "Another unsupported conjecture is that the original sense may have been 'to soften,' 'render mild' (compare Dutch *mul*, soft) of which *Mull* v^2 [*i.e.* To dull, stupefy] might be another applica ion." The Cotton passage seems to favour that conjecture.

236. *Reason*] For similar brevity, compare *Love's Labour's Lost*, v. ii. 28:—

"*Kath.* You weigh me not? O, that's you care not for me.
Ros. Great reason: for 'past cure is still past care'";

also *The Merry Wives of Windsor*, II. ii. 16:—

another. The wars for my money. I hope to see
Romans as cheap as Volscians. They are rising,
they are rising.

Both First and Second Serv. In, in, in, in! [*Exeunt.* 240

SCENE VI.—*Rome. A public Place.*

Enter the two Tribunes SICINIUS *and* BRUTUS.

Sic. We hear not of him, neither need we fear him;
His remedies are tame i' the present peace
And quietness o' the people, which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well, who rather had, 5
Though they themselves did suffer by 't, behold
Dissentious numbers pestring streets than see
Our tradesmen singing in their shops and going
About their functions friendly.

Bru. We stood to 't in good time.

Enter MENENIUS.

Is this Menenius? 10

Sic. 'Tis he, 'tis he. O! he is grown most kind
Of late. Hail, sir!

Men. Hail to you both!

240. *Both . . . Serv.*] *Both.* Ff.

Scene VI.

Rome.] Rowe; *A public Place.*] Theobald. 2. *tame i' the*] Theobald; *tame, the* F; *ta'en the* Johnson conj.; *lame i' the* Mason conj.; *tamed by the* Collier MS. 10. *Enter Menenius*] After line 9 in Ff. 11, 12. *'Tis . . . late.*] As Capell; one line Ff.

"*Pist.* Didst thou not share? hadst
thou not fifteenpence?
Fal. Reason, you rogue, *reason:*"
etc.

Scene VI.

2. *His remedies are tame i' . . . peace*] See the critical app. above. Steevens explains "ineffectual in times of peace like these," meaning that any counter-measures which Coriolanus or his friends might meditate were rendered harmless by the altered state of affairs. In opposition to Mason's emendation, *lame*, he observes: "the epithets *tame* and *wild* were, I believe, designedly opposed to each other."

7. *pestring*] incumbering, inconveniently crowding. See North's Plutarch, ed. 1595, p. 278 (*Paulus Aemilius*): "and there were set through all quarters of the city numbers of serjaunts and other officers . . . to order the straggling people and to keep them up in corners and lanes endes, that they should not *pester* the streets." *Pester* is short for *impester* (Old French *empestrer*).

Sic. Your Coriolanus is not much miss'd
But with his friends: the commonwealth doth stand,
And so would do, were he more angry at it.
Men. All 's well; and might have been much better, if
He could have temporiz'd.
Sic. Where is he, hear you?
Men. Nay, I hear nothing: his mother and his wife
Hear nothing from him.

Enter three or four Citizens.

All. The gods preserve you both!
Sic. Good den, our neighbours.
Bru. Good den to you all, good den to you all.
First Cit. Ourselves, our wives, and children, on our knees,
Are bound to pray for you both.
Sic. Live, and thrive!
Bru. Farewell, kind neighbours: we wish'd Coriolanus
Had lov'd you as we did.
All. Now the gods keep you!
Both Tri. Farewell, farewell. [*Exeunt Citizens.*
Sic. This is a happier and more comely time
Than when these fellows ran about the streets
Crying confusion.
Bru. Caius Marcius was
A worthy officer i' the war; but insolent,
O'ercome with pride, ambitious, past all thinking
Self-loving.
Sic. And affecting one sole throne,
Without assistance.

13-17. *Your . . . temporiz'd.*] As Capell, who reads *Coriolanus, sir*; prose Ff. 18, 19. *his mother . . . from him.*] As Capell; one line Ff. 20, 21. *Good den*] Collier; *Gooden* Ff 1-3; *Good-e'en* F 4; *God-den* Dyce. 22. *First Cit.*] *1* Ff. 24, 25. *we wish'd . . . did.*] As Hanmer; one line Ff. 31. *ambitious, . . . thinking*] F; *ambitious . . . thinking*, F 4 and many edd. 32. *Self-loving.*] F (*selfe*); *Self-loving*,— Capell. 32, 33. *And . . . assistance.*] As Theobald; one line Ff.

20. *Good den*] See on II. i. 91 *ante*.

29. *Crying confusion*] disorder, ruin, as in "Confusion's near" (III. i. 188 *ante*). Whether we should understand *confusion* as the inevitable result of the wild and various cries of the crowd, or as the actual word it used—compare *King Lear*, II. iv. 96, "Vengeance! plague! death! *confusion!*"—is perhaps not very material and has not attracted discussion.

32. *affecting*] with his eye on, anxious for.

33. *Without assistance*] Ruling irresponsibly, having no assistants; but it seems unnecessary to regard *assistance* as an instance of the abstract for the concrete.

Men. I think not so.
Sic. We should by this, to all our lamentation,
If he had gone forth consul, found it so.
Bru. The gods have well prevented it, and Rome
Sits safe and still without him.

Enter an Ædile.

Æd. Worthy tribunes,
There is a slave, whom we have put in prison,
Reports, the Volsces with two several powers
Are enter'd in the Roman territories,
And with the deepest malice of the war
Destroy what lies before 'em.
Men. 'Tis Aufidius,
Who, hearing of our Marcius' banishment,
Thrusts forth his horns again into the world;
Which were inshell'd when Marcius stood for Rome,
And durst not once peep out.
Sic. Come, what talk you of Marcius?
Bru. Go see this rumourer whipp'd. It cannot be
The Volsces dare break with us.
Men. Cannot be!
We have record that very well it can,
And three examples of the like hath been
Within my age. But reason with the fellow,
Before you punish him, where he heard this,
Lest you shall chance to whip your information,

34. *lamentation*] *Lamention* F. 35. *found*] *have* . . . Malone conj. 51. *hath*] F; *have* F 4.

35. *found*] *have* is harshly omitted.

39. *powers*] armies, as commonly.

44, 45. *Thrusts . . . horns . . . inshell'd*] A favourite image. So Nash, *The First Part of Pasquil's Apologie*, 1590 (*Works*, ed. McKerrow, I. 131): "I wonder how these seelie snayles, creeping but yesterdaie out of shoppes and Grammer-schooles, dare thrust out theyr feeble hornes, against so tough and mighty adversaries"

50. *record*] The accent is on the last syllable as in *Hamlet*, I. v. 99: "I 'll wipe away all trivial fond *records*."

51. *hath*] An example of the surviving plurals in *-th*, very common in the words *hath* and *doth* especially. The alteration to *have* in modern editions is regrettable. See Introduction to *Antony and Cleopatra* in this series, *ad init.*, and especially the Preface to the third edition.

52. *reason with*] have some talk with. Compare *The Merchant of Venice*, II. viii. 27: "I *reason'd* with a Frenchman yesterday, Who told me," etc.; Kyd, *The Householder's Philosophie* (*Works*, ed. Boas, p. 242, line 6): "Thus, as we were *reasoning*, there mette vs another youth," etc.

54. *Lest*] As usual, the word in F is printed *Least*. Perhaps this indicates the pronunciation still pretty common in the North of Ireland.

And beat the messenger who bids beware
Of what is to be dreaded.
Sic. Tell not me:
I know this cannot be.
Bru. Not possible.

Enter a Messenger.

Mess. The nobles in great earnestness are going
All to the senate-house: some news is come
That turns their countenances.
Sic. 'Tis this slave.
Go whip him 'fore the people's eyes: his raising;
Nothing but his report.
Mess. Yes, worthy sir,
The slave's report is seconded; and more,
More fearful, is deliver'd.
Sic. What more fearful?
Mess. It is spoke freely out of many mouths,
How probable I do not know, that Marcius,
Join'd with Aufidius, leads a power 'gainst Rome,
And vows revenge as spacious as between
The young'st and oldest thing.
Sic. This is most likely!
Bru. Rais'd only, that the weaker sort may wish
Good Marcius home again.
Sic. The very trick on 't.
Men. This is unlikely:
He and Aufidius can no more atone
That violentst contrariety.

56, 57. *Tell . . . be.*] As Pope; one line Ff. 59. *come*] Rowe; *comming* F; *coming* F 4; *come in* Malone. 73. *atone*] F 4; *attone* F.

60. *turns*] Malone explained *turns* as "that renders their aspect *sour*," quoting *Timon of Athens*, III. i. 57, 58:—

"Has friendship such a faint and milky heart,
It *turns* in less than two nights?"

but, as Steevens objected, only a change of countenance is implied. Compare *Hamlet*, II. ii. 542: "Look, whether he has not *turned* his colour and has tears in 's eyes"; *Othello*, IV. ii. 62: "*Turn* thy complexion there." Steevens compares *Cymbeline*, I. vi. 11: "Change you, madam? The worthy Leonatus is in safety," etc.

73. *atone*] become at one, agree, as in *As You Like It*, V. iv. 116:—

"*Hymen.* Then there is mirth in heaven,
When earthly things made even
Atone together."

The active sense to make at one, reconcile is more common. See *Antony and Cleopatra*, II. ii. 102; *Cymbeline*, I. iv. 42; *Richard II.* I. i. 202; Bullen's Middleton (III. 103); *The Familie of*

Enter another Messenger.

Mess. You are sent for to the senate:
A fearful army, led by Caius Marcius,
Associated with Aufidius, rages
Upon our territories; and have already
O'erborne their way, consum'd with fire, and took
What lay before them.

Enter COMINIUS.

Com. O, you have made good work.
Men. What news? what news?
Com. You have holp to ravish your own daughters, and
To melt the city leads upon your pates,
To see your wives dishonour'd to your noses,—
Men. What 's the news? what 's the news?
Com. Your temples burned in their cement, and
Your franchises, whereon you stood, confin'd
Into an auger's bore.

75. *Enter . . .*] Hanmer; *Enter Messenger.* Ff. 84. *noses,—*] Capell; *Noses.* Ff. 86. *cement*] F 4; *Ciment* F.

Love, v. iii. 44: "I must be of their counsel, and you must *attone* them, put 'em together."

79. *O'erborne their way*] Carried all before them, overwhelmed every obstacle in their way, flood-like. See III. i. 246-248; IV. v. 133 *ante*; and *Pericles*, v. i. 194-195:—

"Lest this great sea of joys rushing upon me
O'erbear the shores of my mortality," etc.

82. *holp*] helped; the strong preterite, as in *Cymbeline*, v. v. 422; and often.

83. *leads*] Compare, II. i. 207 *ante*, and note.

86. *cement*] accented on the first syllable, as usual, whether verb or noun. See *Antony and Cleopatra* in this series, and notes, II. i. 48, III. ii. 29.

87. *whereon you stood*] on which you insisted. A common one among the various meanings of "to stand upon," and may be illustrated by *1 Henry VI.* II. iv. 27, 28:—

"Let him that is a true-born gentleman
And *stands upon* the honour of his birth";

and Jonson, *Every Man in his Humour*, I. i. 90 *et seq.*: "Nor *stand* so much *on* your gentility, . . . *Serv.* Save you, gentlemen! *Step.* Nay, we do not *stand* much *on* our gentility, friend." The sense "on which you depended" would also be possible here, though not so biting. Compare *A Midsummer Night's Dream*, I. i. 139: "Or else it *stood upon* the choice of friends." See also lines 97, 98 *post*.

87, 88. *confin'd Into*] As *in* was used with verbs of motion, so (see Abbott, *Shakes. Gram.*, § 159) *into* occurs with verbs of rest implying motion. See *The Tempest*, I. ii. 361: "therefore wast thou Deservedly *confined into* this rock"; Hakluyt, *The English Voyages*, (MacLehose, III. 337): "Ye dead Emperor was layd *into* the Church . . . *into* a hewen sepulchre."

88. *an auger's bore*] The same usage for a narrow space is used in *Macbeth*, II. iii. 128:—

"What should be spoken here, where our fate,
Hid in an *auger-hole*, may rush, and seize us?"

Men. Pray now, your news? —
You have made fair work, I fear me.—Pray, your news?—
If Marcius should be join'd with Volscians,—
Com. If!
He is their god: he leads them like a thing
Made by some other deity than Nature,
That shapes man better; and they follow him,
Against us brats, with no less confidence
Than boys pursuing summer butterflies,
Or butchers killing flies.
Men. You have made good work,
You, and your apron-men; you that stood so much
Upon the voice of occupation and
The breath of garlic-eaters!
Com. He 'll shake your Rome about your ears.
Men. As Hercules
Did shake down mellow fruit. You have made fair work!

90, 91. *If! . . . thing*] As Capell; one line Ff. 100, 101. *As . . . fruit.*] As Capell; one line Ff.

96. *butchers . . . flies*] Compare *A Prognostication*, 1591, Nashe (*Works*, ed. McKerrow, III. 392, lines 33-36, and 393, lines 1-2): "Besides, this quarter greate hurlie burlies are like to be feared, . . . thorough the opposition of Mars and Saturne: for Butchers are like to make greate havoc amongest flies, and beggers on Sunneshine daies to commit great murthers upon their rebellious vermine." The butchers' weapon is alluded to in Dekker's *Old Fortunatus*, 1600 (Pearson's ed., i. 103): "would I were turn'd into a flip-flap, and solde to the Butchers." There is no occasion for change of *flies* to *sheep* (Capell) or *pigs* (Leo) on the supposition that it was a mistake caught from the last syllable of the preceding line.

97. *apron-men*] artisans. The word appears in Dekker, *Lanthorne and Candle-light*, 1608 (*The Belman of London*, Temple Classics, p. 245): "But if the streame of her fortunes runne low, and that none but *Apronmen* lanch forth," etc.

97, 98. *stood . . . Upon*] relied, or it may be, insisted so much upon. See on line 87 *ante*.

98. *the voice of occupation*] the votes of handicraftsmen. Compare the use of "labour" to-day and see IV. i. 14 *ante*, and note.

99. *breath . . . garlic-eaters*] the acclamation of, etc. Compare *Julius Cæsar*, I. i. 247, 248: "uttered such a deal of stinking breath because Cæsar refused the crown that it had almost choked Cæsar." The unpleasant effects of garlic are referred to in *A Midsummer Night's Dream*, IV. ii. 43-46: "And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy"; *Measure for Measure*, III. ii. 195: "he would mouth with a beggar, though she smelt brown bread and garlic." In Dekker's *Gull's Hornbook*, in his *Proœmium*, he says "there [*i.e.* on the stage] draw forth this booke, read alowd, laugh alowd, and play the *Antickes*, that all the garlike mouthd stinkards may cry out, *Away with the fool.*"

100, 101. *As Hercules . . . fruit*] The labours of Hercules were referred to in IV. i. 17-19 *ante*. Here an allusion to the eleventh labour, the robbing of the

Bru. But is this true, sir?
Com. Ay; and you 'll look pale
Before you find it other. All the regions
Do smilingly revolt; and who resists
Are mock'd for valiant ignorance,
And perish constant fools. Who is 't can blame him?
Your enemies, and his, find something in him.
Men. We are all undone unless
The noble man have mercy.
Com. Who shall ask it?
The tribunes cannot do 't for shame; the people
Deserve such pity of him as the wolf
Does of the shepherds: for his best friends, if they
Should say, "Be good to Rome," they charg'd him even
As those should do that had deserv'd his hate,
And therein show'd like enemies.
Men. 'Tis true.
If he were putting to my house the brand
That should consume it, I have not the face

104. *resists*] F; *resist* Hanmer. 115, 116. *'Tis true . . . brand*] As Pope; one line Ff.

golden apples of the Hesperides, seems to be intended.

104. *who resists*] *resists* may be either a singular form influenced by *who*, or an *-s* plural; compare *yields* in sc. vii. 28 *post*.

106. *constant fools*] unchanging, loyal fools. They perish for their folly in remaining faithful.

113, 115. *charg'd; show'd*] subjunctives. For a similar construction compare II. ii. 17 *ante*, and see Abbott, *Shakes. Gram.*, § 361; also next note.

113-115. *they charg'd . . . show'd like enemies*] they would be attacking him in the same way as those that had deserved his hate, and so doing would be confused with them (*lit.* would seem like enemies). The sense of *charge* presents some difficulty: probably it is a shade of the sense command, enjoin upon, as in *All's Well that Ends Well*, IV. ii. 56: "Now will I *charge* you in the band of truth. . . . Remain there but an hour," etc.; *A Lover's Complaint*, 220: "Nature hath *charged* me that I hoard them not."

117. *the face*] used as to-day for assurance, effrontery. The *New Eng. Dict.* quotes *Thersites*, *circa* 1537 (see Dodsley's *Old Plays*, ed. Hazlitt, I. 401):—

"Lo, ye may see he beareth not *the face*
With me to try a blow in this place."

See also *Julius Cæsar*, V. i. 10:—

"and come down
With fearful bravery, thinking by this *face*
To fasten in our thoughts that they have courage."

To say, "Beseech you, cease." You have made fair hands,
You and your crafts! you have crafted fair!
Com. You have brought
A trembling upon Rome, such as was never
So incapable of help.
Tri. Say not we brought it.
Men. How! Was 't we? We lov'd him; but, like beasts
And cowardly nobles, gave way unto your clusters,
Who did hoot him out o' the city.
Com. But I fear
They 'll roar him in again. Tullus Aufidius,
The second name of men, obeys his points
As if he were his officer: desperation
Is all the policy, strength, and defence,
That Rome can make against them.

121. *So*] Rowe; S' F. 122-124. *How . . . city.*] As Pope; four lines divided after *him*, . . . *Nobles*, . . . *hoote* in Ff.

118. *You . . . hands*] Dr. Wright quotes *Henry VIII.* v. iv. 74: "Ye have *made a fine hand*, fellows." Compare also the expressions "made good work," used above, lines 81 and 96, "made fair work," line 101, and "you have crafted fair," line 119 below. All these expressions, but the last, occur frequently in an ironical sense, you have made a pretty mess of it. So in *Fortune by Land and Sea* (Pearson's Heywood, VI. 423): "We have *made a fair hand on 't*, have we not?" See also Stubbes, *The Anatomie of Abuses*, 1583, ed. Furnivall, 55: "there are othersome (doctors) that if they owe evil will to any man or woman being sicke, if they hope for any preferment by their deaths will not make any conscience to give them such medicines . . . as wil soon *make a hand* of them." The ominous sense here illustrated is related to one of those recorded as still existent provincially. See the *Eng. Dial. Dict.*, "*Make a hand*, to spoil, waste, destroy."

119. *crafts*] craftsmen. Abstract for concrete, as often.

you . . . crafted fair] See on line 118 above.

120, 121. *A trembling . . . help*] The simple sense is good enough, without insisting on an allusion to an obstinate ague-fit. "This ague-fit of fear" occurs in *Richard II.* III. ii. 190.

123, 129. *clusters*] swarms, often applied to thick crowds. See Hakluyt, *The English Voyages*, 1599 (ed. MacLehose, VIII. 200, Jacques Cartier, 1534): "we sent two men unto them with hatchets, knives, beads . . . where at they were very glad, and by and by in *clusters* they came to the shore."

125. *They 'll roar . . . in again*] *i.e.* He 'll make them roar with pain when he returns.

126. *The second name . . . men*] Whose name stands second among men. *Name* also means renown, honour, as in II. i. 133, "the whole name of the war," but seems to be used in the simplest sense here.

points] directions, what he points to or appoints. The *New Eng. Dict.* does not help, but the verb, as in *The Winter's Tale*, IV. iv. 537, "I 'll *point* you where you shall have such receiving," etc., may be cited. Some explain *points* as derived from *point of war* = a short phrase sounded on an instrument as a signal (the *New Eng. Dict.*), and quote *2 Henry IV.* IV. i. 52: "To a loud trumpet and a *point of war*."

Enter a troop of Citizens.

Men. Here come the clusters.
And is Aufidius with him? You are they
That made the air unwholesome, when you cast
Your stinking greasy caps in hooting at
Coriolanus' exile. Now he 's coming;
And not a hair upon a soldier's head
Which will not prove a whip: as many coxcombs
As you threw caps up will he tumble down,
And pay you for your voices. 'Tis no matter;
If he could burn us all into one coal,
We have deserv'd it.
Citizens. Faith, we hear fearful news.
First Cit. For mine own part,
When I said banish him, I said 'twas pity.
Second Cit. And so did I.
Third Cit. And so did I; and, to say the truth, so did very many of us. That we did we did for the best; and though we willingly consented to his banishment, yet it was against our will.
Com. Ya 're goodly things, you voices!
Men. You have made good work,
You and your cry! Shall 's to the Capitol?

132, 133. *at . . . coming;*] As Pope; one line Ff. 140. *Citizens.*] *Cit.* Capell; *Omnes* F. 147, 148. *You . . . Capitol?*] As Ff; many divide after *made*, following Capell, who reads *made you* with F 2.

131-133. *cast . . . caps . . . exile*] See III. iii. 137 *ante*.

135. *coxcombs*] heads, a jocose term, resulting, no doubt, from the custom of shaping the top of fools' hoods like a coxcomb, which is illustrated in *King Lear*, I. iv. 105-122. It occurs in *Henry V.* v. i. 45, and 57: "the skin [of the leek] is good for your broken *coxcomb*," also *Twelfth Night*, v. i. 193: "*Sir And.* If a bloody *coxcomb* be a hurt, you have hurt me"; and elsewhere.

137. *pay you*] requite you, with a play on the sense "punish." See *1 Henry IV.* II. iv. 213: "two I am sure I have *paid*." This sense is still in dialect use. See *Eng. Dial. Dict.*, "*Pay one* home: to punish smartly," etc., and also Jamieson, *Scotti h Dict.*, "*Pay*, to beat, to drub, to defeat, to overcome."

138. *coal*] cinder, or mass of cinders. The *New Eng. Dict.* quotes G. Havers, 1665, *Sir T. Roe's Voy. E. Ind.*, 342: "They set her on fire to make her a *Coal*, rather than we should make her a prize."

148. *You . . . cry*] Addressed to the tribunes. See III. iii. 120 *ante*: "You common *cry* of curs," and note. In Sarah Fielding's "The Cry, A New Dramatic Fable," 1754, *The Cry* is "a large assembly, composed of all such tempers and dispositions as bear an inveterate hatred to Truth and Simplicity, and which are possess'd also with a strong desire of supporting Affectation and Fallacy."

148. *Shall 's*] for shall us, a colloquialism for "shall we," very frequent in Elizabethan drama. See *The Winter's Tale*, I. ii. 178: "We are

Com. O! ay; what else?

[*Exeunt Cominius and Menenius.*

Sic. Go, masters, get you home; be not dismay'd:
These are a side that would be glad to have
This true which they so seem to fear. Go home,
And shew no sign of fear.

First Cit. The gods be good to us! Come, masters, let 's home. I ever said we were i' the wrong when we banished him.

Second Cit. So did we all. But come, let 's home.

[*Exeunt Citizens.*

Bru. I do not like this news.

Sic. Nor I.

Bru. Let 's to the Capitol. Would half my wealth
Would buy this for a lie!

Sic. Pray let 's go.

[*Exeunt Tribunes.*

SCENE VII.—*A Camp at a small distance from Rome.*

Enter AUFIDIUS *with his Lieutenant.*

Auf. Do they still fly to the Roman?

Lieu. I do not know what witchcraft 's in him; but
Your soldiers use him as the grace 'fore meat,
Their talk at table, and their thanks at end;
And you are darken'd in this action, sir,
Even by your own.

149. [*Exeunt . . .*] Capell; *Exeunt both.* Ff. 157. [*Exeunt citizens.*] *Exit Cit.* F1 1-3; *Ex. Cit.* F 4.

Scene VII.

A Camp . . .] Theobald; *A Camp.* Pope.

yours i' the garden: *shall* 's attend you there? "; also *Cymbeline*, IV. ii. 233, and V. v. 228.

149. *what else?*] of course. A strong affirmative, common, and by no means out of date colloquially yet. Compare Lyly, *Mydas*, V. ii. (*Works*, ed. Fairholt, II. 57): "*Pet.* . . . Now let us read the inventorie, wee 'le share it equally. *Licio. What else?*" and Ben Jonson, *The Alchemist*, IV. i. 181:—

"*Face.* We 'll draw lots.
You 'll stand to that?
Subtle. What else?"

Scene VII.

5. *you . . . darken'd*] you are obscured, your glory is dimmed. See II. i. 255 *ante* (where, however, the word is used with a deeper significance) and *Antony and Cleopatra*, III. i. 21-24:—

"Who does i' the wars more than his captain can
Becomes his captain's captain: and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which *darkens* him."

6. *your own*] *i.e.* I think, "your own men," in view of what precedes. Some,

Auf. I cannot help it now,
Unless, by using means, I lame the foot
Of our design. He bears himself more proudlier,
Even to my person, than I thought he would
When first I did embrace him; yet his nature
In that 's no changeling, and I must excuse
What cannot be amended.
Lieu. Yet I wish, sir,
I mean for your particular, you had not
Join'd in commission with him; but either
Had borne the action of yourself, or else
To him had left it solely.
Auf. I understand thee well; and be thou sure,
When he shall come to his account, he knows not

8. *proudlier*] F; *proudly* F 2. two lines ending *borne . . . soly.* in Ff. *haue* F.

14-16. *Join'd . . . solely.*] As Malone; 15. *Had*] Malone; *had* Pope;

however, including Mr. Craig, understand "your own action in making him joint commander." It might possibly also refer to Coriolanus, who owed his position to Aufidius, and this would agree better with the passage from *Antony and Cleopatra* cited above. In this case, *darken'd* would be best rendered by "eclips'd," cast into the shade."

11. *changeling*] Here in sense shifter, inconstant, turncoat, as in *1 Henry IV.* v. i. 76: "Of fickle *changelings* and poor discontents, Which gape," etc. See Mr. Cowl's note and examples in this series. The expression is found in various places in North's Plutarch, *e.g. Alcibiades* (p. 210 in 1612 ed.): "But he that had inwardly seene his naturall doings, and goodwill indeed lye naked before him, would contrarily, have vsed this common saying: *This woman is no changeling*"; and *Agesilaus*, p. 620: "for he was *no changeling*, but the selfe same man in state and condition that he was before he took his iourny." See also Gabriel Harvey, *The Trimming of Thomas Nash*, 1597 (*Works*, ed. Grosart, III. 16): "for indeed I saw you to be *no changeling*."

13. *for your particular*] for what concerns yourself, in your own private interest. See *Troilus and Cressida*, II. ii. 9: "As far as toucheth *my particular*," and *King Lear*, II. iv. 295: "For *his particular*, I 'll receive him gladly, But not one follower."

14. *Join'd . . . with him*] See North, *Extracts*, p. 1 *ante*.

17-26. *I understand . . . account.*] What did Aufidius mean by this? After a very careful study of the Life of Coriolanus in North, I am inclined to think that this is the explanation: The passage in Shakespeare's mind seems to have been the one printed in *Extracts*, *ante*, p. liv, from which it appears that when the ambassadors came from Rome the first time to treat of peace, Coriolanus demanded that the Romans should "restore unto the Volsces, all their landes and citties they had taken from them in former warres: and moreover, that they should geve them the like honour and freedome of Rome as they had before geven to the Latines." He gave them thirty days for answer and "departed his armie out of the territories of the Romaines," and the relation goes on: "This was the first matter wherewith the Volsces (that most envied Martius glorie and authoritie) dyd charge Martius with. Among those, Tullus was chief: who though he had receyved no private injurie or displeasure of Martius, yet the common faulte and imperfection of mans nature wrought in him, and it grieved him to see his own reputation blemished," etc. A little later it

What I can urge against him. Although it seems,
And so he thinks, and is no less apparent
To the vulgar eye, that he bears all things fairly,
And shews good husbandry for the Volscian state,
Fights dragon-like, and does achieve as soon
As draw his sword; yet he hath left undone
That which shall break his neck or hazard mine,
Whene'er we come to our account.

Lieu. Sir, I beseech you, think you he 'll carry Rome?

Auf. All places yields to him ere he sits down;
And the nobility of Rome are his:
The senators and patricians love him too:
The tribunes are no soldiers; and their people
Will be as rash in the repeal as hasty
To expel him thence. I think he 'll be to Rome
As is the aspray to the fish, who takes it

osprey

28. *yields*] F (*yeelds*). 34. *Aspray*] F; *osprey* Theobald.

continues: "From hence they derived all their first acusations and secret murmurings against Martius. For private captaines . . . gave it out, that the removing of the campe was a manifest treason," etc. (Craig).

23. *Fights dragon-like*] Coriolanus, IV. i. 30 *ante*, compared himself to "a lonely dragon," and "to fight like a dragon" seems to have been a proverbial expression. In *King John*, II. i. 68, and *Richard III.* v. iii. 350, "fierce dragons' spleens," "the spleen of fiery dragons" represent the extreme of courage and rage of battle. See also Nashe, *Have with you to Saffron Walden*, 1596, ed. McKerrow, III. 63, line 10: "I will spit fire for fire, fight divell, *fight dragon*, as long as he will"; Massinger (ed. Gifford and Cunningham, 296*b*), *The Picture*, II. ii.: "Charge desperately . . . and *fight like dragons*, hang me!"; Burton's *Anatomy of Melancholy*, Nimmo, I. 89: "fawn like a spaniel, rage like a lion, bark like a cur, *fight like a dragon*, sting like a serpent, . . . grin like a tiger, weep like a crocodile."

27. *carry*] Compare *All's Well that Ends Well*, III. vii. 17-19:—

"The count he wooes your daughter,
Lays down his wanton siege before her beauty,
Resolved to *carry* her."

28. *sits down*] lays siege.

29, 30. *nobility . . . patricians*] This apparent distinction of the same thing under different names occurs also in North. See *Extracts*, p. xxxvi *ante*.

34, 35. *As is the aspray . . . nature*] *Aspray* was genuinely in use as well as *osprey*. The *New Eng. Dict.* only illustrates with this passage, but see the instance below. Steevens quotes, in illustration of the belief expressed in the comparison, Peele, *The Battle of Alcazar*, 1594 [ii. 3, *Works*, ed. Bullen, I. pp. 253, 254]:—

"I will provide thee with a princely *osprey*,
That as she flieth over fish in pools,
The fish shall turn their glitt'ring bellies up,
And thou shalt take thy liberal choice of all";

and Langton cites an equally pertinent passage from Drayton, Song XXV. See also Skelton, Phyllyp Sparrowe, 462:—

"The Roke and the *Ospraye*
That putteth fyshes to a fraye";

and *The Two Noble Kinsmen*, I. i. (Beaumont and Fletcher, Cambridge ed., IX. 295):—

"But oh *Jove*, your actions,
Soon as they move, as *Asprays* do the fish,
Subdue before they touch."

By sovereignty of nature. First he was
A noble servant to them, but he could not
Carry his honours even; whether 'twas pride,
Which out of daily fortune ever taints
The happy man; whether defect of judgment,
To fail in the disposing of those chances
Which he was lord of; or whether nature,
Not to be other than one thing, not moving
From the casque to the cushion, but commanding peace
Even with the same austerity and garb
As he controll'd the war; but one of these,
As he hath spices of them all, not all,
For I dare so far free him, made him fear'd,
So hated, and so banish'd: but he has a merit
To choke it in the utterance. So our virtues

39. *defect*] F 2; *detect* F. 49. *virtues*] *vertue* F.

37. *Carry . . . even*] Temperately undergo honour; or, if we see a metaphor from preserving equilibrium, support honours and keep his balance; or, again, carry his honours without their falling from him one way or the other. See II. i. 220-222, and note there.

38. *out of*] The sense of "arising out of," "springing from," is very common. See *I Henry IV.* I. iii. 49-52:—

"I then . . .
Out of my grief and my impatience,
Answered neglectingly, I know not what," etc.

39. *happy*] lucky, prosperous, as in *King Lear*, IV. vi. 230: "A proclaimed prize! Most *happy!*"

41, 42. *whether nature . . . thing*] Ellipitical, but = whether t'was nature, an incapacity in him for playing more than one part.

43. *From the casque . . . cushion . . . peace*] From warrior to counsellor, but exercising authority in peace. The casque (helmet) is the emblem of war, the cushion of peaceful administration. See III. i. 100 *ante*:—

"Let them have *cushions* by you.
You are plebeians,
If they be senators."

44. *austerity and garb*] A hendiadys for austere behaviour. Shakespeare uses *garb* for manner unmistakably in *King Lear*, II. ii. 103: "doth affect A saucy roughness, and constrains the *garb* Quite from his nature," and in *Othello*, II. ii. 315: "I 'll . . . Abuse him to the Moor in the rank *garb*." The *New Eng. Dict.* under *garb*, "A person's outward bearing, behaviour, carriage, or demeanour," refers to Jonson, *Volpone*, IV. i. 12: "First for your *garb*, it must be grave and serious, Very reserved and locked; not tell a secret On any terms," etc.

46. *spices*] smacks, small admixtures, as in *The Winter's Tale*, III. ii. 185: "Thy by-gone fooleries were but *spices* of it." One hears it similarly used in the singular yet: "There 's a *spice* of mischief in him," etc.

48, 49. *but . . . utterance*] No doubt this is one of Aufidius's flashes of generous feeling, but I cite here the principal interpretations in the order of their appearance. "He has a merit for no other purpose than to destroy it by boasting it" (Johnson). "But such is his merit as ought to choke the utterance of his faults" (Boswell). "He was banish'd, but his merit was great enough to have prevented the sentence from being uttered" (Wright).

49-55. *So our virtues . . . strengths do fail*] I am inclined to interpret this passage in close connection with *the beginning of the speech*, and to regard it as a general reflection referring quite

Lie in the interpretation of the time;
And power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done.
One fire drives out one fire; one nail, one nail;
Rights by rights founder, strengths by strengths do fail.
Come, let 's away. When, Caius, Rome is thine,
Thou art poor'st of all; then shortly art thou mine.

[*Exeunt.*

55. *Rights . . . founder,*] Johnson conj.; *Rights . . . fouler*, F; *Right's by right fouler*, Pope; *Rights by rights falter*, Dyce.

as much or more to the tribunes as to Coriolanus, to whom it is always confined. Aufidius has declared that the people will recall Coriolanus as eagerly as they expelled him, and after a digression on the causes of his overthrow and a tribute to his merit, he proceeds to this effect: Thus the light in which our virtues are regarded depends upon the time [the fluctuation of popular opinion which then denounced Coriolanus and will now acclaim him], and power, however self-justified, finds a grave in the very seat of authority whence it extols its actions. What Aufidius describes had in fact happened in the last scene, when the grave of their power opened before the tribunes at the very height of their self-congratulations, and "the interpretation of the time" begins to change rapidly under the face of circumstances. So, too, the proverbs that follow refer to the former reverse and that in progress; perhaps also to the final reverse of all, but Aufidius does not take up that subject till he has ended his reflections and prepared to go. Then, still thinking first of Coriolanus's triumph, he says: "When, Caius, Rome is thine," etc.

54. *One fire . . . one nail*] Compare for these proverbs, *Julius Cæsar*, III. i. 171: "As *fire* drives out *fire*, so pity pity"; *Romeo and Juliet*, I. ii. 46: "Tut man, one *fire* burns out another's burning"; *The Two Gentlemen of Verona*, II. iv. 191, 192:—

"Even as one heat another heat expels,
Or as one *nail* by strength drives out another," etc.;

John Heywood, *Three hundred Epigrams upon three hundred proverbs*, 1562 (*The Proverbs, Epigrams*, etc., ed. J. S. Farmer, 1906, p. 188):—

"*Seldom cometh the better, come or go who will:*
One *nail* driveth out another, we see still."

and again:—

"*One nail driveth out another:* with strokes so stout
That the hammer-head which driveth them weareth quite out."

55. *Rights . . . founder*] The folio reading "Rights by rights fouler," is not grammatically indefensible, because an awkward ellipse of some word like *grow* or *become* is conceivable; but *founder*, as the nearest suggestion, is here adopted because the idea of complete overthrow is needed. The fire, the nail, strengths, are each totally overpowered; so, too, must rights be, and not merely weakened.

ACT V

SCENE I.—*Rome. A public place.*

Enter MENENIUS, COMINIUS, SICINIUS, BRUTUS, *the two Tribunes, with others.*

Men. No, I 'll not go: you hear what he hath said
Which was sometime his general; who lov'd him
In a most dear particular. He call'd me father:
But what o' that? Go, you that banish'd him;
A mile before his tent fall down, and knee
The way into his mercy. Nay, if he coy'd
To hear Cominius speak, I 'll keep at home.

Scene I.

Act V. Scene I.] Rowe; *Actus Quintus.* Ff. *Rome.*] Rowe; *A public place*] Theobald. 5. *knee*] F; *kneele* F 2.

1. *he*] Cominius; but Collier, by reading *To one* for *Which was* in line 2, makes the word refer to Coriolanus.

2. *sometime*] formerly. See on I. ix. 82 *ante.*

3. *In . . . particular*] With a strong private affection. The *New Eng. Dict.* gives an excellent instance of *particular* under "personal relation, . . . personal interest, regard, or favour," from Weever, *Ancient Funeral Monuments*, 1631, p. 797: "Out of his *particular* to their Towne, hee procured of Queene Elizabeth a Charter of Incorporation."

5, 6. *A mile . . . knee . . . mercy*] Shakespeare also uses *knee* as a verb in *King Lear*, II. iv. 217, but in a different sense from that of approaching upon the knees:—

"I could as well be brought
To *knee* his throne," etc.

There was an old custom much used in pre-Reformation times called "creeping the cross," or "creeping to the cross," which may have been in his mind in the present instance. Compare *Troilus and Cressida*, III. iii. 73: "To come as humbly as they us'd to *creepe* To holy altars." The *New Eng. Dict.* gives an early allusion to it: "*c.* 1200 *Trin. Coll. Hom.* 95 *Crepe to cruche* on lange fridai."

6, 7. *if he coy'd . . . speak*] if he show'd reluctance, etc. Steevens has "condescended unwillingly, with reserve, coldness." From the Latin *quietus* came French *quoy*, also *coy* and *coi* (see Cotgrave, *Fr. Dict.*, 1611), and so English *coy*, retaining the original meaning "quiet, still." Later, the modern senses, such as "affecting reserve," "showing reluctance," "shy," were attached to it, and though it is explained "disdainful" in Shakespearean passages, this seems unnecessary. Schmidt explains *coy'd* here as disdained, and so the *New Eng. Dict.*, marking that sense as *obs. rare;* but we know from what follows that Coriolanus both heard Cominius speak and answered him. As a verb, *coy* usually appears with *it*, in the idiomatic usage illustrated by Abbott in *Shakes. Gram.*, § 226. See Jonson, *Catiline*,

Com. He would not seem to know me.
Men Do you hear?
Com. Yet one time he did call me by my name.
I urg'd our old acquaintance, and the drops
That we have bled together. Coriolanus
He would not answer to; forbad all names;
He was a kind of nothing, titleless,
Till he had forg'd himself a name o' the fire
Of burning Rome.
Men. Why, so: you have made good work!
A pair of tribunes that have rack'd for Rome,
To make coals cheap: a noble memory!
Com. I minded him how royal 'twas to pardon
When it was less expected: he replied,

14. *o' the*] *o' th* F 4; *a th*, F. *wreck'd for* Collier.

16. *rack'd for*] Pope; *wrack'd for* Ff; *wreck'd for* Collier.

1. i. (*Works*, ed. Gifford and Cunningham, II. 88*a*):—

"Are you *coying it*,
When I command you to be free and general
To all?"

and II. i. (*ibid.* 94*b*): "*Curius.* What! do you *coy it? Fulvia.* No, sir; *I am not proud.*"

8. *seem to know me*] show any appearance of knowing me. The use of *seem* presents no real difficulty here, and it is enough to note the existence of the curious Elizabethan idiom illustrated by Mr. Hart on *Othello*, III. i. 30: "if she will stir hither, I shall *seem* to notify to her." But see also II. ii. 21 *ante* and note.

12. *forbad all names*] prohibited the use of any name in addressing him.

15. *you . . . work*] Compare IV. vi. 81, 96, 101 *ante*.

16. *rack'd for Rome*] strained, striven for Rome. The folio *wrack'd* has given rise to various suggestions, some based on *wreck'd* as above (although superfluous *w* before *r* is common and occurs in this very word in *King Lear* v. iii. 314), especially as there is no other example of *rack* without an object. The transition from anything like "rack one's brains" as used to-day, to "rack" seems, however, easy and probable, and in the *New Eng. Dict.* there is an intransitive sense (chiefly *Sc.*) to undergo stretching, strain, etc., illustrated by 1695, Blackmore, *Prince Arthur*, iii. 47:—

"The Earth's grip'd Bowels with Convulsions rack,
And with loud Noise their trembling Prisons crack."

Unfortunately the verb is really transitive here, for it is "Fierce Storms of raging Vapours, that aspire . . . That kindled *Naphtha*, and hot Metals Breath[e]"; which rack and crack the bowels. Spelling and punctuation are misleading.

17. *To make . . . cheap*] The "fire of burning Rome" will make charcoal plentiful. Compare IV. vi. 138 *ante*:—

"If he could *burn* us all *into one coal*,
We have deserved it."

a . . . memory] a fine memorial! a nice thing to be remembered by! Compare v. vi. 152 *post*: "Yet he shall have *a noble memory*"; also IV. v. 73 *ante*: "a good *memory*, And witness," where the word is taken from Plutarch, who is very closely copied. In *As You Like It* (II. iii. 3), as Dr. Wright mentions, Adam addresses Orlando thus: "O you *memory* Of old Sir Rowland!"

19. *When . . . expected*] Pope unnecessarily changed *less* into *least*. The sense is, The less the expectation of pardon, the more royal to give it.

It was a bare petition of a state
To one whom they had punish'd.
Men. Very well.
Could he say less?
Com. I offer'd to awaken his regard
For 's private friends: his answer to me was,
He could not stay to pick them in a pile
Of noisome musty chaff: he said 'twas folly
For one poor grain or two, to leave unburnt
And still to nose the offence.
Men. For one poor grain or two!
I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains:
You are the musty chaff, and you are smelt
Above the moon. We must be burnt for you.
Sic. Nay, pray, be patient: if you refuse your aid
In this so never-needed help, yet do not
Upbraid 's with our distress. But, sure, if you
Would be your country's pleader, your good tongue,

21, 22. *Very well. . . . less?*] As Johnson; one line Ff.

20, 21. *a bare petition . . . punish'd*] This seems to mean, a mere petition and nothing more—that is, one without any justification or excuse to procure a pardon—made by a state to one whom it did not pardon. Mr. Chambers (Warwick Shakespeare) makes *bare* = barefaced, but has no nearer "parallel" (?) to cite than *Henry VIII.* v. iii. 125:—

> "But know, I come not
> To hear such flattery now, and in my presence;
> They are too thin and *bare* to hide offences."

New Eng. Dict. illustrates *bare* = "poor in quality, paltry, worthless" by *Venus and Adonis*, 188: "What *bare* excuses makest thou to be gone!"

25, 26. *He could . . . chaff*] The same metaphor occurs twice in *The Merchant of Venice*, I. i. 115-119: "His reasons are as two grains of wheat hid in two bushels of *chaff*: you shall seek all day ere you find them, and when you have them they are not worth the search"; and II. ix. 47-49: "and how much honour Pick'd from the *chaff* and ruin of the times To be new varnish'd!"

27, 28. *to leave . . . nose the offence*] to leave the offending stuff unburnt and still smell it. I do not understand why editors place a comma after *unburnt*. For *nose* as verb compare *Hamlet*, IV. iii. 38: "But indeed, if you find him not within this month, you shall *nose* him as you go up the stairs into the lobby."

32. *Above the moon*] The moon is a frequent resource for hyperbolical expressions, like "scarr'd the moon with splinters" (IV v. 111 *ante*); "My lord, I aim a mile *beyond the moon*" (*Titus Andronicus*, IV. iii. 65). See also *The History of Jacob and Esau*, 1568 (Hazlitt's *Dodsley*, II. 260): "He must ever be extolled *above the moon*," and Lyly, *Euphues* (ed. Arber, 78), "pardon me *Euphues*, if in loue I cast *beyond the Moone*," *i.e.* if my prudent foresight is excessive.

34. *In this . . . help*] In this strait, where help is needed as it was never needed before (Deighton).

More than the instant army we can make,
Might stop our countryman.
Men. No; I 'll not meddle.
Sic. Pray you, go to him.
Men. What should I do?
Bru. Only make trial what your love can do
For Rome, towards Marcius.
Men. Well; and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then?
But as a discontented friend, grief-shot
With his unkindness? say 't be so?
Sic. Yet your good will
Must have that thanks from Rome, after the measure
As you intended well.
Men. I 'll undertake 't:
I think he 'll hear me. Yet, to bite his lip,
And hum at good Cominius, much unhearts me.
He was not taken well; he had not din'd:
The veins unfill'd, our blood is cold, and then
We pout upon the morning, are unapt

41-43. *Well . . . what then?*] As Pope; two lines ending *returne mee, . . . then?* Ff.

37. *the instant . . . make*] the force we can levy at this moment. For this use of *instant* compare *All 's Well that Ends Well*, IV. iii. 127: "to this very *instant* disaster"; *2 Henry IV.* I. iii. 37; etc.

make] raise; as in *Richard III.* IV. iv. 449: "The greatest strength and power he can *make*." The *New Eng. Dict.* gives old instances, *e.g.* Berners' *Froissart*, I. xxviii. 42: "These lords be thei that may *make* moost men of warre in short space of any that I know."

41. *towards*] in approaching; as *toward* in II. ii. 53 *ante*, and *towards* in *Cymbeline*, II. iii. 68: "we shall have need To employ you *towards* this Roman."

44. *But*] Merely.

grief-shot] stricken with grief.

46, 47. *after . . . well*] in proportion to your good intentions.

48. *bite his lip*] Compare *Richard III.* IV. ii. 27: "The king is angry: see, he *bites the lip*."

49. *hum*] This way of expressing dissatisfaction inarticulately occurs in *Macbeth*, III. vi. 42: "The cloudy messenger turns me his back, And *hums*," etc. Compare Palsgrave, *Les-clarcissement de la Langue Francoyse*, 1530: "*Je fays du muet*: I make a noyse as he that lysteth not speak."

unhearts] disheartens. Compare *unchilded*, V. vi. 150 *post*; *Antony and Cleopatra*, II. v. 64: "I 'll *unhair* thy head."

50. *not taken well*] approached at a bad time. "This observation [line 50 *et seq.*] is not only from nature, and finely expressed, but admirably befits the mouth of one, who in the beginning of the play had told us, that he loved convivial doings" (Warburton). "Mr. Pope seems to have borrowed this idea. See [*Moral Essays*] *Epist.* I. verse 127 [128]: 'Perhaps was sick, in love, or had not din'd'" (Steevens).

52. *pout upon . . . morning*] So in *Romeo and Juliet*, III. iii. 144:—

To give or to forgive; but when we have stuff'd
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts: therefore, I 'll watch him
Till he be dieted to my request,
And then I 'll set upon him.

Bru. You know the very road into his kindness,
And cannot lose your way.

Men. Good faith, I 'll prove him,
Speed how it will. I shall ere long have knowledge
Of my success. [*Exit.*

Com. He 'll never hear him.

Sic. Not?

Com. I tell you he does sit in gold, his eye
Red as 'twould burn Rome, and his injury

61. *I*] *Ye* Theobald conj. 62. *Not?*] F 3; *Not.* F.

"But, like a misbehaved and sullen wench,
Thou *pout'st upon* thy fortune and thy love."

See also Cotgrave, *Fr. Dict.*, 1611: "*Rechigner*: To frowne, lowre, powt, be surly, looke sulenly, sourely, grimly, doggedly."

54. *These . . . blood*] Compare the passage in I. i., where Menenius describes the belly's office.

56. *priest-like fasts*] The 1821 Variorum supplies the following notes: "I am afraid that when Shakespeare introduced this comparison, the religious abstinence of modern, not ancient Rome, was in his thoughts—Steevens"; "Priests are forbid, by the discipline of the church of Rome, to break their fast before the celebration of mass, which must take place after sun-rise, and before mid-day—C."

watch him] observe him, or wait for him. Either of these Shakespearean uses gives sound sense here. Those who suspect an allusion to falconry, in which hawks were watch'd (*i.e.* kept awake without food to tame them), are going out of their way, and also suggesting the very opposite of Menenius's methods.

60. *prove him*] assay him, make trial of him. Compare *1 Henry VI.* II. ii. 58: "I mean to *prove* this lady's courtesy."

62. *success*] The word was used for result, good or bad. See *King Lear*, V. iii. 195, and *Antony and Cleopatra*, II. iv. 9, and the notes on these passages in this edition.

63. *he . . . gold*] Johnson explains: "He is enthroned in all the pomp and pride of imperial splendour." Steevens quotes North (see *Extracts*, pp. liii-liv *ante*): "he was set in his chaire of state, with a marvellous and unspeakable majestie." Both Johnson and Steevens refer to Homer; the latter quotes *Iliad*, VIII. 442, and thinks Pope "was perhaps indebted to Shakespeare" in thus rendering it: "Th' eternal Thunderer *sat* throned *in gold*."

63, 64. *his eye Red*] The red eye of wrath may be illustrated by *King John*, IV. ii. 162, 163: "Besides I met Lord Bigot and Lord Salisbury, With eyes as *red* as new-enkindled fire"; *2 Henry VI.* III. i. 154: "Beaufort's *red* sparkling eyes blab his heart's malice"; *Julius Cæsar*, I. ii. 185-188. See also Beaumont and Fletcher, *The Bloody Brother*, I. i. (Cambridge ed., IV. 251):—

"therefore know
From me, though not deliver'd in great words,
Eyes *red* with rage, poor pride, and threatned action;" etc.

64, 65. *his injury . . . gaoler . . . pity*] his sense of wrong keeps guard on his pity. In *Antony and Cleopatra*, II.

The gaoler to his pity. I kneel'd before him;
'Twas very faintly he said "Rise"; dismiss'd me
Thus, with his speechless hand: what he would do,
He sent in writing after me; what he would not,
Bound with an oath to yield to his conditions:
So that all hope is vain
Unless his noble mother and his wife,
Who, as I hear, mean to solicit him
For mercy to his country. Therefore let 's hence,
And with our fair entreaties haste them on. [*Exeunt.*

70-72. *So that . . . him*] As Johnson; two lines in Ff, ending *Mother, . . . him.*

v. 52, 53, gaoler is used in the opposite sense, for producing a prisoner: "'But yet' is as a *gaoler* to bring forth Some monstrous malefactor."

66. *faintly*] languidly.

67-73. *what . . . country*] This passage is punctuated much as in the folio, and materially differs from the folio text only in the arrangement of lines 70-72. It readily suggests a meaning most probably intended, but its precise difficulties are insoluble, because something appears to be lost, perhaps after *conditions* (as Johnson supposed) or perhaps after *oath* (as Malone), and also, possibly, something after *country*. The tinkering of the passage recorded in the notes to the Cambridge Shakespeare serves no useful purpose, the only tolerable suggestion being Solly's, to alter the word *yield* (line 69) to *hold*. With this change the passage affords a grudging sense as it stands: what he would do, he sent in writing after me [and] what he would not [being] bound by an oath to hold to his conditions. So that all hope is vain unless [*i.e.* if we except] his noble mother and his wife, who, etc. Johnson's proposal was to begin a new sentence with *To yield* and suppose "the speaker's purpose . . . to be this": "To yield to his conditions is ruin, and better cannot be obtained, so that all hope is vain." I cite in full Mr. Chambers's view, with great sympathy with his desire to avoid assumptions and alterations; but as we know (see v. iii. 80) that Coriolanus was "bound by an oath," it is as difficult to turn this phrase over to the Romans and their acceptance of the conditions as it is to deprive them of *yield* by substituting *hold* as above. Mr. Chambers says: "These lines have proved puzzling to commentators. I have put a comma for the colon of F 1 after *me*, and explain. 'He sent me an offer of concessions, strictly limited, and dependent upon an oath to observe the conditions laid down.' Coriolanus has already begun to waver. He repeats to Menenius in v. ii. 82 [88] (compare v. iii. 13) the offer made to Cominius. Johnson, Malone, and others have assumed that words are lost; surely the last refuge of a commentator."

71. *Unless . . . wife*] "probably elliptical for, unless we may consider the intended intercession of his mother and his wife in the light of hope" (Deighton); "Hope, personified, is identified with the mother and wife" (Chambers).

SCENE II.—*The Volscian Camp before Rome.*

Enter MENENIUS *to the Watch or Guard.*

First Watch. Stay! Whence are you?
Second Watch. Stand! and go back.
Men. You guard like men; 'tis well; but, by your leave,
I am an officer of state, and come
To speak with Coriolanus.
First Watch. From whence?
Men. From Rome.
First Watch. You may not pass; you must return: our general
Will no more hear from thence.
Second Watch. You 'll see your Rome embrac'd with fire before
You 'll speak with Coriolanus.
Men. Good my friends,
If you have heard your general talk of Rome,
And of his friends there, it is lots to blanks,
My name hath touch'd your ears: it is Menenius.

Scene II.

The . . . Rome.] *A Camp.* Rowe; *The Volscian camp.* Theobald. 1. *First Watch. Second Watch*] *1 Wat. 2 Wat.*, and afterwards simply *1., 2.* Ff. 3, 4. *I . . . Coriolanus.*] As Pope; one line Ff. 5, 6. *You . . . thence*] As Pope; prose Ff.

Scene II.

7. *embrac'd*] Compare *The Rape of Lucrece* (line 6), "*embracing* flames."

10. *it is lots to blanks*] Although this is usually explained as any odds, anything to nothing, taking lots as prizes and the comparison to be between the value of prizes and blanks, and not between the numbers involved, I believe Malone to be nearer the mark when he says: "Menenius . . . only means to say, that it is more than an equal chance that his name has touched their ears," because *lots* was "the term for the total number of tickets in a *lottery*, which took its name from thence." He quotes the continuation of Stowe's Chronicle, 1615, p. 1002: "Out of which lottery, for want of filling, by the number of *lots*, there were then taken out and thrown away threescore thousand blanks, without abating of any one prize." This is confirmed, in my opinion, by the section of *The Generall Historie of Virginia*, etc., bk. iv. 1624, on *The Contents of the declaration of the Lottery published by the Counsell* (Captain J. Smith, *Works*, ed. Arber, p. 522). The terms there used are Blankes, Prizes, Welcomes, and Rewards. There were 9743 prizes, from one Great Prize of 4500 crowns down to a thousand of 2 crowns. The "Welcomes" were a sop to the "Blankes," giving, *e.g.* 100 crowns "To him that first shall be drawne out with a blanke," and 10 crowns every day of the drawing to the first blank. The "Rewards," varying from 10 to 25 and from 100 to 400 crowns were for various other blanks, except the highest reward, which was "To him that putteth in the greatest Lot, vnder

First Watch. Be it so; go back: the virtue of your name
Is not here passable.
Men. I tell thee, fellow,
Thy general is my lover: I have been
The book of his good acts, whence men have read
His fame unparallel'd, haply amplified;
For I have ever verified my friends,

16. *haply*] Hanmer; *happely* F; *happily* F 3. 17. *verified*] *magnified* Hanmer; *amplified* Lettsom and Keightley conj.

one name." The lot, then, was the money contributed, in this case used loosely for the *varying* sum contributed by each person, according as he took one or more shares. Compare the later words: "To him that putteth in the second greatest number." From the same source another quotation will confirm the above statement: "But . . . let vs remember there was a running Lottery . . . in Saint Paul's Churchyard . . . that brought into the Treasury good summes of money dayly, though the Lot was but small." Obviously the "Lot" is the price of a ticket here, by easy transition from the idea of the share to its cost. Mr. Craig, who received the reference to Smith from Mr. Hart, explained "any odds, a thousand to one," but retained the reckoning by numbers not values, as he added "literally, lottery tickets which bring a prize to the drawer to those which bring no prize," and after citing Smith, avoided the dilemma pointed out by Malone, *viz.* that "if *lot* signified *prize*," Menenius must thus "be supposed to say, that the chance of his name having reached their ears was very small," by stating: "It is clear that in the lotteries of Shakespeare's day, the lots [prizes] exceeded the blanks." But this deduction seems to be quite unwarranted. The *New Eng. Dict.* also explains *lot* as prize, and "It is lots to blanks" as = It is a thousand to one; but in its first example the lots clearly include prizes and blanks, and in only one example is there really a distinction made between them. These two examples are respectively: "1567, Lottery Chart, Aug., The number of Lots [in a Lottery] shall be Foure hundreth thousand, and no moe: and euery Lot shall be the summe of Tenne shillings sterling onely and no more": "1634, Wither, *Emblems*, Direction at end, If it be the upper Figure, whose Index you moved, than, that Number Wherupon it resteth, is the number of your Lot, or Blancke."

13. *passable*] current. The *New Eng. Dict.* quotes Greene, *Never too Late*, 1590, Grosart, VIII. 26: "Sterling coyne *passable* from man to man in way of exchange." Shakespeare quibbles with the word both here and in the only other place where he has it, *viz.* in *Cymbeline*, I. ii. 10: "Hurt him! his body's a *passable* carcass, if he be not hurt: it is a throughfare for steel if it be not hurt."

14. *lover*] Here used in the sense of friend, as in *Julius Cæsar*, III. ii. 49: "as I slew my best *lover* for the good of Rome."

15. *The book . . . acts*] The record, etc. Compare *The Rape of Lucrece*, 615, 616:—

> "For princes are the glass, the school, *the book*,
> Where subject's eyes do learn, do read, do look."

17. *verified*] Different meanings have been extracted out of *verified*, but Johnson has probably given as good an unforced sense as can be obtained. He says: "To *verify* is *to establish by testimony*. One may say with propriety, *he brought false witnesses to* verify *his title*. Shakespeare considered the word with his usual laxity, as imparting rather *testimony* than *truth*, and only meant to say, I bore witness *to my friends with all the size that verity would suffer*." The *New Eng. Dict.* goes a trifle further, with, "To support or back up by testimony," exemplifying by the passage in the text alone. Possibly Shakespeare in this line thinks of

Of whom he 's chief, with all the size that verity
Would without lapsing suffer: nay, sometimes,
Like to a bowl upon a subtle ground,
I have tumbled past the throw, and in his praise
Have almost stamp'd the leasing. Therefore, fellow,
I must have leave to pass.

Fitst Watch. Faith, sir, if you had told as many lies in his behalf as you have uttered words in your own, you should not pass here; no, though it were as virtuous to lie as to live chastely. Therefore go back.

Men. Prithee, fellow, remember my name is Menenius, always factionary on the party of your general.

Coriolanus's fame as it exists outside the record which men have read in "the book" Menenius, and of Menenius as authenticating that fame by his testimony. Mr. Craig was very doubtful of the word and seems at one time to have thought of substituting *amplified* in the text.

19. *lapsing*] making a slip. Compare *Cymbeline*, III. vi. 9-14: "will poor folks lie . . . ? Yes; no wonder, When rich ones scarce tell true. To *lapse* in fulness Is sorer than to lie for need; and falsehood Is worse in kings than beggars."

20. *a subtle ground*] Whalley, in 1716, quoted this passage in his comment on the following in Jonson's *Chloridia*, "Tityus's breast, that (for six of the nine acres) is counted the *subtlest* bowling ground in all Tartary," and explained *subtlest* as "smoothest, finest." Steevens, quoting Jonson, says *subtle* = smooth, level, but also suggests "artificially unlevel," which Mr. Craig favoured. That, however, could not be the meaning in *Chloridia*, for obvious reasons. The *New Eng. Dict.*, citing both passages, explains "tricky," and Malone had previously suggested "deceitful." The author of *Country Contentments*, 1615, quoted by Strutt in *Sports and Pastimes*, 2nd ed., 1810, Book III. ch. vii. p. 238, describes bowling as a pastime "in which a man shall find great art in choosing out his ground, and preventing the winding, hanging, and many turning advantages of the same, whether it be in open wilde places, or in close allies." He distinguishes between "yr flat bowles being best for allies, yr round byazed bowles for open grounds of advantage, and yr round bowles, like a ball, for greene swarthes that are plain and level."

21. *the throw*] "The distance to which anything may or is to be thrown: often qualified, as *a stone's* throw." *New Eng. Dict.*, among whose citations this is the only passage where *throw* is unqualified.

22. *stamp'd the leasing*] set the stamp of truth on the falsehood. This is a metaphor either from coining or from sealing deeds or letters. If from the former, the idea is of giving currency; if from the latter, of giving authenticity. For *stamp* = to mark as genuine, see *Othello*, II. i. 247: "a finder of occasions, that has an eye can *stamp* and counterfeit advantages, though true advantage never present itself." *Leasing*, falsehood, is common, from Anglo-Saxon *leasung* onward. It is used by Chaucer, Spenser (*e.g. The Faerie Queene*, I. vi. 48, "But that false Pilgrim, which that *leasing* told"), and later Elizabethan writers; by Shakespeare again in *Twelfth Night*, I. v. 105: "Now Mercury endue thee with *leasing*," etc. Henley refers to Psalm, IV. 2: "How long will yee love vanitie, and seeke after *leasing?*"

29. *factionary*] one of a faction, an adherent (Dyce); or rather "active as a partisan" (*New Eng. Dict.*), but instances of the word in this sense are wanted.

Second Watch. Howsoever you have been his liar, as you say you have, I am one that, telling true under him, must say you cannot pass. Therefore go back.

Men. Has he dined, canst thou tell? for I would not speak with him till after dinner.

First Watch. You are a Roman, are you?

Men. I am, as thy general is.

First Watch. Then you should hate Rome, as he does. Can you, when you have pushed out your gates the very defender of them, and, in a violent popular ignorance, given your enemy your shield, think to front his revenges with the easy groans of old women, the virginal palms of your daughters, or with the palsied intercession of such a decayed dotant as you seem to be? Can you think to blow out the intended fire your city is ready to flame in with such weak breath as this? No, you are deceived; therefore, back to Rome, and prepare for your execution: you are con-

43. *dotant*] *dotard* F 4.

30. *Howsoever*] The *Second Guard* is saying much the same as the *First Guard* in line 24, and most probably means, by *Howsoever*, "in whatever degree," although some explain "notwithstanding that, albeit." *Measure for Measure*, II. i. 231: "Pompey, you are partly a bawd, Pompey, *howsoever* you colour it in being a tapster," supports the former sense quite as well or better than the latter, beneath which it sometimes appears.

31. *telling true*] Compare *Antony and Cleopatra*, I. ii. 102, 103: "Who *tells* me *true* . . . I hear him as he flatter'd," and IV. vi. 26:—

"Mock not, Enobarbus.
I *tell* you *true*."

33. *Has he dined*] It was the custom in Shakespeare's day, to take dinner, the first solid meal of the day, rather early. See Harrison, *Description of England*, 1577, ii. 6: "With us, the nobilitie, gentrie, and students do ordinarlie go to dinner at eleven before noon."

38, 39. *the very*] the veritable, the true. Compare *Cymbeline*, IV. ii. 107: "I am absolute 'Twas *very* Cloten." *Very friend* for true friend as in *Romeo and Juliet*, III. i. 115; etc., is common.

40. *front*] face, confront. Compare Jonson, *Epigram* LXXX:—

"And here, it should be one of our first strifes,
So to *front* death, as men might judge us past it."

41. *easy groans*] groans which need no effort. Compare the Earl of Surrey, in *Tottels Miscellany*, 1557, ed. Arber, p. 13, *Prisoned in Windsor*, etc.: "And *easie sighes*, such as folke draw in love."

41, 42. *the virginal palms . . . daughters*] the uplifted hands of your virgin daughters. Compare *The Two Gentlemen of Verona*, III. i. 229: "But neither bended knees, pure hands held up," etc. Malone quotes *2 Henry VI.* v. ii. 52, "tears *virginal*"; Steevens, Field, *A Woman is a Weathercock*, acted 1612 [III. ii. Hazlitt's *Dodsley*, xi. 53]: "contrite *virginal* tears," and Spenser, *The Faerie Queene*, II. ix. [xx.]: "mildnesse *virginall*."

43. *dotant*] dotard; a form apparently not elsewhere found. The *New Eng. Dict.* has this note, "compare Fr. *radotant*, pres. pple."

demned, our general has sworn you out of reprieve and pardon.

Men. Sirrah, if thy captain knew I were here, he would use me with estimation.

Second Watch. Come, my captain knows you not.

Men. I mean thy general.

First Watch. My general cares not for you. Back, I say, go: lest I let forth your half-pint of blood. Back; that 's the utmost of your having: back.

Men. Nay, but fellow, fellow,—

Enter CORIOLANUS *with* AUFIDIUS.

Cor. What 's the matter?

Men. Now, you companion, I 'll say an arrant for you: you shall know now that I am in estimation; you shall perceive that a Jack guardant cannot office me from my son Coriolanus: guess but by my entertainment with him, if thou standest not i' the state of hanging, or of some death more long in spectatorship, and crueller in suffering; behold now presently, and

50, 51. *Sirrah . . . estimation.*] As Pope; two lines, the first ending *heere*, Ff. 57. *fellow,—*] Theobald; *Fellow.* Ff. 59. *arrant*] *errant* F 4. 62, 63. *but by . . . him, if*] Malone; *but my . . . him: if* Ff.

48, 49. *sworn you . . . pardon*] Alluding to Coriolanus's oaths to the Volscians. See last scene, line 69 *ante*, and note (67-73), and v. iii. 80 *post*.

56. *utmost . . . having*] all you can take with you. *Having* = wealth, possessions. See *Henry VIII.* II. iii. 23: "Our content Is our best *having*"; etc.

59. *companion*] fellow. See IV. v. 14 *ante*, and note.

59. *I 'll say an arrant for you*] "To say an errand" (or "arrant," a very common form), meant, to deliver a message. Among examples in the *New Eng. Dict.*, occur: "*c.* 1325 *E.E. Allit. P.*, C. 72. Now swe3e me þider swyftly and say me þis *arende*"; "*c.* 1440 *York Myst.*, xx. 233: To þam youre *herand* for to say." Mr. Deighton explains the text: "I 'll deliver a message for you, *i.e.* will tell Coriolanus of your behaviour." Perhaps the errand that Menenius speaks of delivering may be seen at lines 75, etc.

61. *Jack guardant*] Common fellow on guard, or Jack in office. For *Jack* compare *Antony and Cleopatra*, III. xiii. 93, and note in this series: "Take hence this *Jack*, and whip him." The word is extremely common, alone and in compounds (compare "Jacksauce," *Henry V.* IV. vii. 148), and "*Jack* out of office," occurs in *I Henry VI.* I. i. 175.

61, 62. *office me from*] use his office to keep me from. *Officed* occurs in *All 's Well that Ends Well*, III. ii. 129, in the sense of performed all offices or duties:—

"Shall I stay here to do 't? no, no, although
The air of paradise did fan the house
And angels *officed* all."

65. *presently*] immediately, as often.

swoond for what 's to come upon thee. [*To* CORIOLANUS.] The glorious gods sit in hourly synod about thy particular prosperity, and love thee no worse than thy old father Menenius does! O my son! my son! thou art preparing fire for us; look thee, here 's water to quench it. I was hardly moved to come to thee; but being assured none but myself could move thee, I have been blown out of your gates with sighs, and conjure thee to pardon Rome, and thy petitionary countrymen. The good gods assuage thy wrath, and turn the dregs of it upon this varlet here; this, who, like a block, hath denied my access to thee.

Cor. Away!

Men. How! away!

Cor. Wife, mother, child, I know not. My affairs
Are servanted to others: though I owe
My revenge properly, my remission lies
In Volscian breasts. That we have been familiar,

66. *swoond*] F; *swoon* F 4. 73. *your*] F; *our* F 4.

66. *swoond*] swoon, which occurs in *As You Like It*, IV. iii. 159. *New Eng. Dict.* says *swoond* is obsolete or dialectic for *swound*. *Sound* is also a common form.

73. *I have . . . sighs*] Compare *The Two Gentlemen of Verona*, II. iii. 60: "if the wind were down, I could drive the boat with my *sighs*."

your gates] changed in F 4 to *our gates*, but probably "your" is right, and Menenius throws it in to touch the heart of the Roman. The gates of Rome were, do as he would, his gates, the gates of his native city.

74. *petitionary*] suppliant, petitioning. The *New Eng. Dict.* gives but two examples of this word (applied to persons), the present passage, and one from Lamb, *Elia*, "The Two Races of Men": "to say no to a poor *petitionary* rogue" (only an echo, probably of the word here). It occurs again, otherwise applied, in *As You Like It*, III. ii. 199: "Nay, I prithee now with most *petitionary* vehemence, tell me who it is."

77. *block*] Both impediment and blockhead, as Mr. Deighton says. Compare *Pericles*, III. ii. 90: "The viol once more: how thou stirr'st, thou *block!*"

81. *servanted to*] under the rule of, subjected to. This is the only example of the word in this particular sense given in the *New Eng. Dict.*

81, 82. *though I owe . . . properly*] though my revenge is peculiarly my own affair. The frequent sense "own" is no doubt the right one for *owe* here, as in III. ii. 130 *ante*, although an avenger may be said to owe revenge. The sense "own" avoids any clash between owing as a debtor and at the same time remitting as an excuser of debt, if *remission* be taken in that sense.

82, 83. *my remission . . . breasts*] I cannot refrain from exacting my revenge unless the Volscians please. *Remission* is either forgiveness (compare "The Absolution, or *Remission* of sins," *Book of Common Prayer*), or, more probably, "release from a debt or payment," under which last sense the *New Eng. Dict.* gives this passage, with others; *e.g.*: "1362 Langl. *P. Pl.* A VII. 83 To ha Reles and *Remission* on þat Rental I beleeue"; "1608 Willet *Hexapla Exod.* 838: They . . . only went vp . . . in the seuenth yeare of *remission* twice."

Ingrate forgetfulness shall poison, rather
Than pity note how much. Therefore, be gone:
Mine ears against your suits are stronger than
Your gates against my force. Yet, for I loved thee,
Take this along; I writ it for thy sake,
And would have sent it. [*Gives him a letter.*] Another word, Menenius,
I will not hear thee speak. This man, Aufidius,
Was my belov'd in Rome: yet thou behold'st!

Auf. You keep a constant temper.

[*Exeunt Coriolanus and Aufidius.*

First Watch. Now, sir, is your name Menenius?

Second Watch. 'Tis a spell, you see, of much power. You know the way home again.

First Watch. Do you hear how we are shent for keeping your greatness back?

85. *pity note*] Theobald (Thirlby conj.); *pitty: Note* Ff. 89. *Gives . . . letter.*] Pope; omitted Ff. 92. *Exeunt . . .*] Capell; *Exeunt. Manet* [*Manent* Ff 2-4] *The Guard and Menenius.* F.

84, 85. *Ingrate . . . how much*] It is Coriolanus who admits no appeal to old friendship and therefore it is *his* forgetfulness that will ungratefully poison the remembrance rather than his pity will recall how great that familiarity was. Hence the idea of some that "Ingrate forgetfulness" may refer to the conduct of the countrymen of Coriolanus, the "dastard nobles" of IV. v. 77 seems improbable.

84. *poison*] Two senses are possible here: corrupt, convert to bane, *or* destroy.

87. *for*] because. See III. i. 10, and note.

91. *my belov'd*] This was in Elizabethan days the language of friendship. See *The Taming of the Shrew*, I. ii. 3: "My *best beloved* and approved *friend*."

92. *a constant temper*] firmness of mind, an unvarying attitude of mind. Compare Ford, *Perkin Warbeck*, I. iii. 104:—

"*King Henry.* . . . I am unhappy.
Misery of confidence,—let me turn traitor
To my own person, yield my sceptre up . . .
Durham. You lose your *constant temper*."

96. *shent*] blamed, scolded, as in *The Merry Wives of Windsor*, I. iv. 38, "We shall all be *shent*." See also *Tottel's Miscellany*, 1557 (ed. Arber, p. 246):—

"For wordes, of many haue been *shent*:
For silence kept none hath repent."

Other meanings are put to shame, injured, destroyed, undone, etc. See Langland, *Piers Plowman*, A, Passus III. 130: "Schirreues of schires weore *schent* 3if heo nere"; Sir Philip Sidney, *The Psalmes of David*, VI. line 1:—

"Lord, let not me a worme by Thee be *shent*,
While Thou art in the heat of Thy displeasure;
Ne let Thy rage of my due punishment
Become the measure."

See also *Gesta Romanorum*, Early Eng. Text. Soc. ed., p. 38, Story XIII. (the verb is past tense this time): "and there came a great rayne and *shent* the king's clothes."

Second Watch. What cause, do you think, I have to swoond?

Men. I neither care for the world, nor your general: for such things as you, I can scarce think there's any, ya're so slight. He that hath a will to die by himself fears it not from another. Let your general do his worst. For you, be that you are, long; and your misery increase with your age! I say to you, as I was said to, Away! [*Exit.*

First Watch. A noble fellow, I warrant him.

Second Watch. The worthy fellow is our general: he's the rock, the oak not to be wind-shaken. [*Exeunt.*

SCENE III.—*The Tent of* CORIOLANUS.

Enter CORIOLANUS, AUFIDIUS, *and Others.*

Cor. We will before the walls of Rome to-morrow
Set down our host. My partner in this action,
You must report to the Volscian lords, how plainly
I have borne this business.

Auf. Only their ends
You have respected; stopp'd your ears against
The general suit of Rome; never admitted
A private whisper, no, not with such friends
That thought them sure of you.

108, 109. As F 4; two lines divided after *Rock*, Ff 1-3. 109. *Exeunt.*] *Exit Watch.* Ff.

Scene III.

The Tent . . .] *Tent . . .* Capell. *Aufidius, and others.*] Capell; *and Auffidius.* Ff (*Aufidius* F 4). 4-7. *Only . . . friends*] As Capell; divided after *respected, . . . Rome: . . . against* Ff.

99. *swoond*] See on line 66 *ante*, to which this speech refers.

102. *slight*] insignificant. Compare *Julius Cæsar*, IV. iii. 37: "Away, *slight* man!" and IV. i. 12: "This is a *slight* unmeritable man, Meet to be sent on errands."

102, 103. *by himself*] by his own hand.

105. *misery*] misery in the ordinary sense, or the misery of insignificance, which Menenius would have not only to continue but to increase. The magnanimous comment of the First Guard proves him worthy of a better fate.

Scene III.

2. *My . . . action*] Shakespeare here departs from the account in North's Plutarch. See *Extracts*, p. li *ante*, where it appears that Tullus "thought it best for him [Coriolanus] to have the leading of those who should make the wars abroad: and himselfe would keep home, to provide for the safety of the cities, and of his country, and to furnish the camp also with all necessary provision abroad."

3, 4. *how plainly . . . borne this business*] *i.e.* how openly, without reserve or concealment, I have conducted

Cor. This last old man,
Whom with a crack'd heart I have sent to Rome,
Lov'd me above the measure of a father;
Nay, godded me indeed. Their latest refuge
Was to send him; for whose old love I have,
Though I show'd sourly to him, once more offer'd
The first conditions, which they did refuse,
And cannot now accept, to grace him only
That thought he could do more. A very little
I have yielded to; fresh embassies, and suits,
Nor from the state, nor private friends, hereafter
Will I lend ear to. [*Shout within.*
Ha! what shout is this?
Shall I be tempted to infringe my vow
In the same time 'tis made? I will not.

Enter, in mourning habits, VIRGILIA, VOLUMNIA, *leading young* MARCIUS, VALERIA, *and Attendants.*

17. *to*] F 2; *too* F 1. 19. *Shout within*] After *this?* in Ff. 21. *Enter . . .*] Malone (Capell substantially); *Enter Virgilia, Volumnia, Valeria, young Martius, with Attendants.* Ff.

this affair. Compare *ante*, I. i. 268, 269: "O, if he Had *borne the business!*" and (in sense "sustain the action"), I. vi. 81, 82, "the rest Shall *bear the business* in some other fight."

9. *with a crack'd heart*] Compare *King Lear*, II. i. 92: "O! madam, my old heart is *crack'd*, is *crack'd!*"

10. *above the measure*] *Measure* appears in other phrases similarly indicating excessiveness. See *Cymbeline*, II. iv. 113: "O, *above measure* false!" and *Much Ado about Nothing*, I. iii. 1, 2: "why are you thus *out of measure* sad?"

11. *godded me*] made a god of me, deified me. The *New Eng. Dict.* gives this passage with others in which the application of the word is not precisely the same: Spenser, *Colin Clout's Come Home Again* (1595), 810, "Jove . . . taking [Cupid] up to heaven, him *godded* new"; Sylvester, *Du Bartas* (1606), II. iv. 111, *Schisme*, Argt, 3: "Hee (Aaron) *godding* calves, makes Israel sin"; and (almost in the present sense) Glanvil, *Plus ultra* (1668), ed. 1688, p. 93: "In those days men *godded* their benefactors."

Their latest refuge] Their last resource. Compare *Timon of Athens*, III. iii. 11: "Must I be his *last refuge?*"

12. *for whose old love*] for the sake of his ancient love for me, *or* for the sake of my ancient love for him. In *A Midsummer Night's Dream*, III. ii. 215, occurs: "And will you rent our *ancient* love asunder?" It is not very probable that "old love" is here a phrase corresponding to "young love" in *King Lear*, I. i. 83-85:—

"to whose *young* love
The vines of France, and milk of Burgundy
Strive to be interess'd."

If it were, the sense would be, for the sake of this love from an old man.

13. *show'd sourly*] So Menenius reports, v. iv. 17, 18 *post:* "The tartness of his face *sours* ripe grapes."

14. *The first conditions*] The only preceding reference to conditions is in v. i. 67-69. See, however, North, *Extracts*, pp. liv, lv, lvi *ante*.

15. *And . . . accept*] Apparently, this means that pride or shame will prevent acceptance. It cannot refer to the expiration of the thirty days respite which

My wife comes foremost; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature break!
Let it be virtuous to be obstinate.
What is that curt'sy worth? or those doves' eyes,
Which can make gods forsworn? I melt, and am not
Of stronger earth than others. My mother bows;
As if Olympus to a molehill should
In supplication nod; and my young boy
Hath an aspect of intercession, which
Great nature cries, "Deny not." Let the Volsces

accompanied the first conditions, because these conditions are now once more offered.

22. *My wife . . . foremost*] So in North's Plutarch: see *Extracts*, p. lvii *ante*.

23. *in her hand*] Dr. Wright quotes *Richard III.* IV. i. 2:—

"Who meets us here? my niece Plantagenet
Led *in the hand* of her kind aunt of Gloucester."

See also Chaucer, *Prologue* (*A*) *to The Legend of Good Women*, 144-145:—

"Tho gan I loken endelong the mede,
And saw him [the god of love] come, and *in his hond* a quene";

and Prior, *Alma*, Canto II. (Cambridge ed., p. 236):—

"Down come the Nobles of the Land:
Each brings his Daughter *in his Hand*," etc.

25. *All*] Dr. Wright notes *all* used for "every," as in I. iii. 7, and in III. i. 128 *ante*.

27. *doves' eyes*] Steevens quotes *Canticles*, v. 12, "his eyes are as the *eyes of doves*." See also (Mr. Crawford's reference) Chapman, *The Tears of Peace*, "Invocatio" (Chatto & Windus, p. 114*b*):—

"and dry at length the faces
Of Peace and all her heaven-allied brood;
From whose *doves' eyes* is shed the precious blood," etc.

30, 31. *As if Olympus . . . nod*] Similar comparisons frequently occur; Steevens quotes Sidney, *Arcadia* (see *Poems*, ed. Grosart, II. 112):—

"What, judge you, doth a hillocke shew by the lofty Olympus?
Such my minute greatnes doth seeme compar'd to the greatest."

See also Massinger, *The Virgin Martyr*, I. i. (*Works*, Routledge, 1875, p. 4*b*): "An humble modesty, that would not match A molehill with Olympus"; *The Roman Actor*, III. i. 1-4 (*ibid.* p. 153*a*):—

"if you but compare
What I have suffered with your injuries,
(Though great ones, I confess) they will appear
Like molehills to Olympus."

32. *aspect*] This word is always accented by Shakespeare on the second syllable. And so Milton in *Paradise Lost*, x. 454:—

"the Stygian throng
Bent their *aspect*, and whom they wish'd beheld," etc.

and elsewhere.

33, 34. *Let . . . Italy*] Compare Micah, III. 12: "Therefore shall Zion for your sake be *plowed* as a field, and Jerusalem shall become heaps." Mr. Deighton asserts that *harrow* is here used in the double sense of (*a*) ravaging, and (*b*) of breaking up the soil with a harrow, after it has been ploughed. *Harrow* is certainly an old form of *harry*. Compare Spenser, *The Faerie Queene*, I. x. 40: "And he, that *harrowd* hell with heavie stowre." Even Scott, as the *New Eng. Dict.* notes, in his *Lord of the Isles*, v. xv., has:—

"Long harrow'd by oppressor's hand,
Courage and faith had fled the land."

Plough Rome, and harrow Italy; I 'll never
Be such a gosling to obey instinct, but stand,
As if a man were author of himself
And knew no other kin.

Vir. My lord and husband!

Cor. These eyes are not the same I wore in Rome.

Vir. The sorrow that delivers us thus chang'd
Makes you think so.

Cor. Like a dull actor now,
I have forgot my part, and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny; but do not say

36, 37. *As if . . . kin*] As Rowe (ed. 2); one line Ff. 40-42. *Like . . . flesh*] As Pope; two lines divided after *part*, Ff.

35. *gosling*] Compare for this metaphor for a foolish, inexperienced person, Gabriel Harvey's *Pierce's Supererogation*, 1593 (Mr. Hart's reference, Grosart ed., II. 62): "heere is a brat of Arrogancy, a *gosling* of the Printing-house, that can teach your braggardes to play their parts in the Printe of wonder," etc.; and see also Churchyard, "The Tragedy of Cardinal Wolsey," stanza 55, *The Mirour for Magistrates*, 1587, fol. 271 :—

"Hee needes must fall, that looks not where hee goes,
And on the starrs, walkes staring *goezling* like."

to] as to. Rolfe quotes *The Tempest*, II. i. 167 :—

"I would with such perfection govern, sir,
To excel the golden age."

instinct] accented on the second syllable as in *2 Henry IV.* I. i. 86; *Cymbeline*, IV. ii. 177; and so Milton accents it in *Paradise Lost*, x. 263 :—

"so strongly drawn
By this new-felt attraction and *instinct*."

38-40. *These eyes . . . Rome. The sorrow . . . so*] "Virgilia makes a voluntary misinterpretation of her husband's words. He says, *These eyes are not the same*, meaning, that he saw things with *other eyes*, or other *dispositions*. She lays hold on the word *eyes*, to turn his attention on their present appearance."—Johnson.

38. *wore*] Mr. Chambers quotes II. i. 175 : "Such eyes the widows in Corioles *wear*."

39. *delivers*] shows, presents. The *New Eng. Dict.* describes the use as a poetic one of the legal phrase = To give or hand over formally, "with weakened sense of 'To hand over, present,'" citing this passage and *Twelfth Night*, I. ii. 43 :—

"O that I . . . might not be *delivered* to the world,
Till I had made mine own occasions mellow,
What my estate is."

40-42. *Like a dull actor*, etc.] Compare *Sonnet* XXIII. i. :—

"As an unperfect actor on the stage
Who with his fear is put beside his part."

Coriolanus has already drawn an illustration from the stage in III. ii. 105, 106 *ante*.

41. *and I am out*] Compare *Love's Labour's Lost*, v. ii. 149-154 :—

"*Boyet.* Why that contempt will kill the speaker's heart,
And quite divorce his memory from his part.
Princess. Therefore I do it; and I make no doubt
The rest will ne'er come in, if he be *out*."

43. *tyranny*] cruelty. Compare *King Lear*, III. iv. 2 : "The *tyranny* of the open night's too rough For nature to endure"; and *The Merchant of Venice*, IV. i. 10, 13 :—

For that "Forgive our Romans." O, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip
Hath virgin'd it e'er since. You gods! I prate,
And the most noble mother of the world
Leave unsaluted. Sink, my knee, i' the earth; [*Kneels.*

Of thy deep duty more impression shew
Than that of common sons.

Vol. O, stand up blest!
Whilst, with no softer cushion than the flint,
I kneel before thee, and unproperly
Shew duty, as mistaken all this while
Between the child and parent. [*Kneels.*

Cor. What is this?
Your knees to me! to your corrected son!
Then let the pibbles on the hungry beach

48. *prate*] Theobald; *pray* Ff. 56. [*Kneels*] Rowe; Ff omit. 56, 57. *What is* [*What 's* Ff] . . . *son*] As Pope; two lines divided after *me?* in Ff.

"I do oppose
My patience to his fury, and am arm'd
To suffer, with a quietness of spirit,
The very *tyranny* and rage of his."

46. *the jealous . . . heaven*] "That is, *by Juno*, the guardian of marriage, and consequently the avenger of connubial perfidy."—Johnson.

48 *virgin'd it*] For instances of nouns transformed into verbs, and of *it* "used indefinitely as the object of a verb without referring to anything previously mentioned," see Abbott, *Shakes. Gram.*, §§ 290 and 226 respectively.

I prate] This is Theobald's excellent emendation for Ff "I pray." Steevens compares *Othello*, II. i. 208: "I *prattle* out of fashion"; see also *The Tempest*, III. i. 57: "But *prattle* Some thing too wildly."

51. *duty*] *duty* is both reverence owed and its payment by some act like kneeling. See *A Midsummer Night's Dream*, v. i. 101:—

"And in the modesty of fearful *duty*
I read as much as from the rattling tongue
Of saucy and audacious eloquence."

and *Love's Labour 's Lost*, IV. ii. 148: "Stay not thy compliment; I forgive thy *duty:* adieu."

54-56. *and . . . parent*] and improperly do reverence, reversing the old relations between parents and children as if they were all wrong.

57. *corrected*] The correction lies in the irony of Volumnia's speech. It cannot be, as some think, correction for the delay—already remedied—in salutation (see lines 48-50 *supra*) that Coriolanus is thinking of.

58. *pibbles*] An old spelling. The *New Eng. Dict.* quotes it as late as in a work of Luttrell, 1695.

hungry beach] Malone says: "The beach hungry, or eager, for shipwrecks. Such, I think, is the meaning. So in *Twelfth Night* [II. iv. 103] 'mine is all as hungry as the sea.' I once idly conjectured that our author wrote the *angry* beach. Mr. Steevens is of opinion that 'the hungry beach' means the *sterile*, *unprofitable* beach. 'Every writer on husbandry (he adds), speaks of hungry soil, and hungry gravel, and what is more barren than the sands on the sea-shore?' He acknowledges, however, it may admit the explication already given." In

Fillop the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun,
Murd'ring impossibility, to make
What cannot be, slight work.

Vol. Thou art my warrior;
I holp to frame thee. Do you know this lady?

Cor. The noble sister of Publicola,
The moon of Rome; chaste as the icicle
That 's curdied by the frost from purest snow,
And hangs on Dian's temple: dear Valeria!

Vol. This is a poor epitome of yours,
Which by the interpretation of full time
May show like all yourself.

62, 63. *Thou . . . lady?*] As Rowe; first line ends *thee* in Ff.

Steevens' own note, he explains "sterile, *unprolifick*." The *New Eng. Dict.* provides examples such as he speaks of, one very apposite to beach: "1649 Blithe, *Eng. Improv. Impr.* (1653) 157 Thy Sets may neither root in stiffe-binding Clay: nor hungry Sand." Yet, with an unsatisfied feeling, one still echoes Mr. Verity's sole comment: "Why 'hungry'?" Is there any connection between the hunger of the beach and its attack on the stars?

59. *Fillop the stars*] Flick or strike the stars. The *New Eng. Dict.* only notes the spelling *fillop* in two Shakespeare passages, the above and *2 Henry IV.* I. ii. 255. The word is spelt *fillip* in *Troilus and Cressida*, IV. v. 45.

62. *slight work*] an easy task, a trifle.

63. *holp*] helped; Pope's emendation for *hope* of Ff. The form is common: see *ante*, III. i. 274; IV. vi. 82.

64. *The . . . sister of Publicola*] See North, *Extracts*, *ante*. p. lvi. In Plutarch (see *ante*, p. lvi) Valeria is made to go to the house of Volumnia and to induce the mother and wife to go to Martius and to entreat him to have pity, and this is one of the points where Shakespeare has left his original; but he makes her accompany them to the Volscian camp.

65. *The moon of Rome*] *i.e.* the Diana of Rome, the personification of chastity. Compare "the modest moon" (I. i. 256 *ante*); "How now, my as fair as noble ladies, and the moon, were she earthly, no nobler" (II. i. 95).

65-66. *chaste . . . snow*] On this passage Steevens says: "Some Roman lady of the name of Valeria, was one of the great examples of chastity held out by writers of the middle age. So in the Dialoges of Creatures moralysed, bl. I, no date: 'The seconde was called Valeria: and when inquysicion was made of her for what Cawse she toke notte the secounde husbonde, she sayde,' etc. Hence, perhaps, Shakespeare's extravagant praise of her namesake's chastity." This lady is one of the many examples of chastity cited by Dorigene in Chaucer's *Frankeleyn's Tale:* see line 728. Skeat (Chaucer, v. p. 395) says that "Tyrwhitt remarks that all these examples are taken from Bk I. of Hieronymus contra Iouinianum" and subjoins the original passages, that referring to Valeria being as follows: "Again (at p. 50) Jerome says:—'Valeria, Messalarum soror, amisso Seruio uiro, nulli, uolebat nubere. Quae interrogata cur hoc faceret, ait sibi semper maritum Seruium uiuere.'"

66. *curdied*] curdled, congealed. The *New Eng. Dict.* gives this as sole instance of an obsolete verb *curdy*, remarking, however, that "perhaps *curdied* is a misprint for curdled."

Cor. The god of soldiers,
With the consent of supreme Jove, inform
Thy thoughts with nobleness; that thou may'st prove
To shame unvulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw,
And saving those that eye thee!

Vol. Your knee, sirrah.

Cor. That 's my brave boy!

Vol. Even he, your wife, this lady, and myself,
Are suitors to you.

Cor. I beseech you, peace;
Or, if you 'd ask, remember this before:
The thing I have forsworn to grant may never
Be held by you denials. Do not bid me
Dismiss my soldiers, or capitulate

71. *inform*] inspire, animate. The *New Eng. Dict.* traces the transitions of meaning through which the word passed: To give form, formative principle, or determinative character to; hence to stamp, impress, imbue with some specific quality or attribute.

73. *stick*] stand out as a prominent object. Compare *Hamlet*, v. ii. 266-268:—

> "in mine ignorance
> Your skill shall, like a star i' the darkest night,
> *Stick* fiery off indeed."

Dr. Dowden explains "stick fiery off" as "stand out brilliantly."

74. *sea-mark*] The general meaning of "sea-mark" is some point or conspicuous object seen from the sea which directs the mariner how to shape his course. The word is only found once again in Shakespeare (see *Othello*, v. ii. 268: "here is my butt, And very *sea-mark* of my utmost sail") but he more than once uses "mark" in this sense, as in *Sonnet* CXVI:—

> "O, no! it is an ever-fixed *mark*
> That looks on tempests and is never shaken."

Florio, *Queen Anna's New World of Wordes*, 1611, has: "*Meta*: a land or *sea-mark*," and other illustrations will be found in the note on the *Othello* passage in this edition.

74. *flaw*] Dyce quotes Smith's *Sea Grammar*, 1627, p. 46: "A *flaw* of wind is a gust, which is very violent upon a sudden, but quickly endeth," and Cotgrave, *French Dict.*, 1611, has "*Tourbillon de vent*: a gust, a *flaw*, berrie of wind." The word is common: see *2 Henry VI.* III. i. 352-354; Stanyhurst's Virgil, *Æneis*, 1582, III. (ed. Arber, p. 76): "Thee *flaws* with rumbling, thee wrought fluds angrye doe iumble," where Stanyhurst thus renders the Latin *venti*; and also Armin, *Foole Upon Foole*, Grosart, p. 13: "A sudaine *flaw* or gust arose."

80-81. *The thing . . . denials*] So the first three Ff. F4 has *The thing . . . denial*, and Capell reads *The things . . . denials*; but "the thing" means that he should withdraw from Rome and make peace, and it stands "denials" because "the refusal affected several persons" (Wright). It would be unjust to regard me as refusing to grant what I have no longer the power of granting.

80. *forsworn to grant*] *i.e.* sworn not to grant. Dr. Wright quotes *Romeo and Juliet*, I. i. 229: "She hath *forsworn* to love," and *Twelfth Night*, III. iv. 276: "for meddle you must . . . or *forswear* to wear iron about you."

82. *capitulate*] treat, draw up articles of agreement. See *1 Henry IV.* III. ii. 120: "The Archbishop's grace of York, Douglas, Mortimer, *Capitulate* against us and are up." Florio uses it for bargain, come to an agreement, in his Montaigne, *Essayes*, III. i. (Dent edition, v. p. 9): "*Princes secrets are a troublesome charge, to such as have*

Again with Rome's mechanics: tell me not
Wherein I seem unnatural: desire not
To allay my rages and revenges with
Your colder reasons.

Vol. O, no more, no more;
You have said you will not grant us any thing;
For we have nothing else to ask but that
Which you deny already: yet we will ask;
That, if you fail in our request, the blame
May hang upon your hardness. Therefore, hear us.

Cor. Aufidius, and you Volsces, mark; for we 'll
Hear nought from Rome in private. Your request?

Vol. Should we be silent and not speak, our raiment
And state of bodies would bewray what life
We have led since thy exile. Think with thyself
How more unfortunate than all living women
Are we come hither: since that thy sight, which should
Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep, and shake with fear and sorrow;

84-86. *Wherein . . . reasons.*] As Pope; two lines divided after *t' allay* in Ff.

nought to do with them. I even by my good will *capitulate* with them, that they trust mee with very little." See also Cotgrave, *French Dict.*, 1611: "*Capituler:* to *capitulate*, to agree upon articles."

85, 86. *To allay . . . reasons*] This metaphor from cooling or qualifying a liquid occurs frequently. See *The Merchant of Venice*, II. ii. 195:—

"To *allay* with some cold drops of modesty
Thy skipping spirit";

Henry VIII. I. i. 148, 149; *Troilus and Cressida*, IV. iv. 8; etc.

90. *if you fail*] Rowe reads (ed. 2) "if we fail." This has been much followed, but seems unnecessary. The sense clearly is, "if you fail us in our request," "fail to grant us what we ask."

94-125. Volumnia's great speeches in these lines and lines 131-182 are closely versified from North. See *Extracts*, pp. lviii-lx *ante*.

95. *bewray*] a common form of betray, found often in Shakespeare, and here caught up from the corresponding passage in North. See *Extracts*, *ante*, p. lviii; and also *King Lear*, II. i. 107: "He did *bewray* his practice," and the note to that passage in this edition.

97. *unfortunate*] In the three first editions of North's Plutarch, 1579, 1595, and 1603, the word used is *unfortunately*, and the fact that in the next edition, 1612, *unfortunate* appears instead, has led some to believe, without sufficient reason, that Shakespeare used that edition in the composition of this play; see Introduction, p. x *ante*.

99. *hearts dance*] Compare *The Winter's Tale*, I. ii. 110: "I have tremor cordis on me: my *heart dances:* But not for joy; not joy."

100. *them weep, and shake*] *i.e.* eyes to weep, and hearts to shake.

Making the mother, wife, and child, to see
The son, the husband, and the father, tearing
His country's bowels out. And to poor we
Thine enmity 's most capital: thou barr'st us
Our prayers to the gods, which is a comfort
That all but we enjoy; for how can we,
Alas! how can we for our country pray,
Whereto we are bound, together with thy victory,
Whereto we are bound? Alack! or we must lose
The country, our dear nurse, or else thy person,
Our comfort in the country. We must find
An evident calamity, though we had
Our wish, which side should win; for either thou
Must, as a foreign recreant, be led
With manacles thorough our streets, or else
Triumphantly tread on thy country's ruin,
And bear the palm for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune till
These wars determine: if I cannot persuade thee
Rather to show a noble grace to both parts

115. *thorough*] Johnson; *through* Ff.

103. *poor we*] Abbott, *Shakes. Gram.*, § 205 *et seq.*, gives examples of *I* for *me* and similar irregularities, though not of *we* for *us*. Most probably *Hamlet*, I. iv. 54, is a case in point:—

> "What may this mean
> That thou, dead corse, again in complete steel
> Revisit'st thus, the glimpses of the moon,
> Making night hideous; and *we* fools of nature
> So horridly to shake our disposition," etc.

104. *capital*] deadly, fatal.

114. *recreant*] apostate. Deighton explains *foreign recreant* by "no longer a Roman, but a stranger by your own apostacy." The *New Eng. Dict.* quotes Levins, *Manipulus Vocabulorum*, 1570, 25/17: "A recreant, *perfidus*"; Greene, *Menaphon*, 1589, ed. Arber, p. 68: "I tell thee, *recreant*, I scorne thy clownish *Arcady* with his inferior comparisons," where Olympia rebukes her lover as recreant to her beauty in daring to admire elsewhere.

115. *thorough*] So Johnson; Ff through, but there through and thorough are used without distinction.

117. *bear the palm*] *i.e.* the emblem of victory or triumph. The same expression is in *Julius Cæsar*, I. ii. 131:—

> "Ye gods, it doth amaze me
> A man of such a feeble temper should
> So get the start of the majestic world
> And *bear the palm* alone."

The *New Eng. Dict.* quotes Chapman's Homer's *Iliad*, 1611, xxiii. 557: "Actor's sons . . . *bore The palm* at horse-race."

120. *determine*] come to an end, a legal expression. See *ante*, III. iii. 43, and note. "These wars determine" is suggested by "till fortune . . . do make an end of this warre," in North's Plutarch (see *Extracts*, p. lviii *ante*).

121. *both parts*] both sides, Roman and Volscian. Compare *Antony and Cleopatra*, III. iv. 12-14, where Octavia deplores her dilemma, "Praying for *both parts*." See also in the same

Than seek the end of one, thou shalt no sooner
March to assault thy country than to tread—
Trust to 't thou shalt not—on thy mother's womb,
That brought thee to this world.

Vir. Ay, and mine,
That brought you forth this boy, to keep your name
Living to time.

Boy. A' shall not tread on me:
I 'll run away till I am bigger, but then I 'll fight.

Cor. Not of a woman's tenderness to be,
Requires nor child nor woman's face to see.
I have sat too long. [*Rising.*

Vol. Nay, go not from us thus.
If it were so, that our request did tend
To save the Romans, thereby to destroy
The Volsces whom you serve, you might condemn us,
As poisonous of your honour: no; our suit
Is, that you reconcile them: while the Volsces
May say "This mercy we have show'd"; the Romans,
"This we receiv'd"; and each in either side
Give the all-hail to thee, and cry "Be blest
For making up this peace!" Thou know'st, great son,

125-128. *Ay . . . fight*] As Pope, who reads *mine too*, with Rowe; four lines ending *boy*, . . . *time*. . . . *away* . . . *fight*. in Ff. 131. [*Rising*. Capell.

play, III. ii. 32, and North's Plutarch, *Marius*, ed. 1595, p. 458: "the Captaines of *both parts* made their souldiers cry out all together."

122. *the end of one*] the destruction of one, *i.e.* of Rome, *end* being used as in IV. ii. 26 *ante*: "He 'ld make an *end* of thy posterity," but Mr. Deighton explains as follows: "the object of it (*sc.* Corioli), *viz.* the destruction of Rome."

123. *to tread*] For the insertion of *to* for connecting purposes, see Abbott, *Shakes. Gram.*, §§ 350 and 416, and the instances referred to there, *e.g.* *The Tempest*, III. i. 62:—

"and would no more endure
This wooden slavery than *to* suffer
The flesh-fly blow my mouth."

125. *world. Ay*] Lines in which the pause counts in scansion are so common that there is no need here to regard *world* as a dissyllable, or even, with Mr. Chambers, to introduce a sob.

127. *A'*] He. See II. i. 120 *ante*, and note. This is the only speech given to young Marcius, but it plainly shows him to have been "his father's own son."

129, 130. *Not of . . . to see*] The rhyme and rhythm of these lines seem to aid the words in revealing the softening of Coriolanus. The use of a couplet here is not like the usual use at the close of a scene, save that there too the couplet often voices some truth or reflection.

134, 135. *you might . . . honour*] So, earlier in the action, III. ii. 41-64, Volumnia tried to show that to do what she counselled would be consistent with honour.

139. *the all-hail*] acclamation. Shakespeare had used the expression similarly as a noun not long before, in *Macbeth*, I. v. 56:—

"Great Glamis! worthy Cawdor!
Greater than both, by *th all-hail* hereafter!"

The end of war 's uncertain; but this certain,
That, if thou conquer Rome, the benefit
Which thou shalt thereby reap is such a name,
Whose repetition will be dogg'd with curses;
Whose chronicle thus writ: "The man was noble,
But with his last attempt he wip'd it out,
Destroy'd his country, and his name remains
To the ensuing age abhorr'd." Speak to me, son:
Thou hast affected the fine strains of honour,
To imitate the graces of the gods;
To tear with thunder the wide cheeks o' the air,
And yet to charge thy sulphur with a bolt
That should but rive an oak. Why dost not speak?
Think'st thou it honourable for a noble man
Still to remember wrongs? Daughter, speak you:
He cares not for your weeping. Speak thou, boy:
Perhaps thy childishness will move him more
Than can our reasons. There 's no man in the world
More bound to 's mother; yet here he lets me prate
Like one i' the stocks. Thou hast never in thy life
Shew'd thy dear mother any courtesy;

141. *war 's*] *Warr 's* F 3; *Warres* F. 149. *fine*] Johnson; *fiue* F; *five* Ff 2-4. 151. *o' the*] *a' th* F; *o' th'* F 4. 152. *charge*] Warburton; *change* Ff. 154. *noble man*] *Noble . . .* Ff 2-4; *Nobleman* F.

143, 144. *such . . . Whose*] For these correlatives see Abbott, *Shakes. Gram.*, § 278.

146. *wip'd it out*] Compare *The Winter's Tale*, IV. ii. 11: "*wipe not out* the rest of thy services by leaving me now."

149. *the fine strains*] Johnson, correcting F 1 *fiue*, Ff 2-4 *five*, explains: "The niceties, the refinements."

151. *cheeks . . . air*] A similar bold expression is found in *Sonnet* CXXXII.: "the grey *cheeks* of the east." See also *Richard II.* III. iii. 54-57, to compare with all line 151:—

"Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thundering shock
At meeting tears the cloudy *cheeks* of heaven."

152, 153. *And yet . . . oak*] Warburton, who corrected Ff *change* to *charge*, is to the point: "The meaning of the passage is, To threaten much, and yet be merciful." Compare with "sulphur with a bolt," *Cymbeline*, V. iv. 114, 115:—

"He came in thunder: his celestial breath
Was sulphurous to smell";

and *ibid.* V. v. 240: "The gods throw stones of sulphur on me, if," etc.

159. *bound to*] under obligations to. In North's Plutarch, see *Extracts*, *ante*, p. lix, it stands: "No man living is more *bounde* to shewe himself thankefull . . . then thy selfe."

159, 160. *yet . . . stocks*] *i.e.* unheeded and unrelieved. As Mr. Gordon says: "The image has more life than Latinity." Johnson explains: "Keep[s] me in a state of ignominy talking to no purpose."

When she, poor hen, fond of no second brood,
Has clock'd thee to the wars, and safely home,
Loaden with honour. Say my request 's unjust,
And spurn me back; but if it be not so,
Thou art not honest and the gods will plague thee,
That thou restrain'st from me the duty which
To a mother's part belongs. He turns away:
Down, ladies; let us shame him with our knees.
To his surname Coriolanus longs more pride
Than pity to our prayers. Down: an end;
This is the last. So we will home to Rome,
And die among our neighbours. Nay, behold 's.
This boy, that cannot tell what he would have,
But kneels and holds up hands for fellowship,
Does reason our petition with more strength
Than thou hast to deny 't. Come, let us go:
This fellow had a Volscian to his mother:
His wife is in Corioles, and his child

179. *his*] *this* Theobald.

162. *fond of*] wishing for, desirous of. Compare *Cymbeline*, I. i. 37: "Two other sons . . . Died . . . for which their father, Then old and *fond of* issue, took such sorrow," etc.

163. *clock'd*] the reading of F, and still a dialect form in the north. Compare Nashe, *Christ's Teares over Jerusalem*, 1593, ed. McKerrow, II. 42-43: "The Henne *clocketh* her Chickins: I would have *clocked* and called them by my preaching"; also Wilkins, *The Miseries of Enforced Marriage*, Act I. (Hazlitt's *Dodsley*, IX. 480):—

"They only must rebuke them with a kiss;
Or *clock* them, as hens chickens, with kind call."

167. *restrain'st*] The word is used in a legal sense = keep'st back, witholdest. See *Richard III.* v. iii. 322:—

"You having lands, and blest with beauteous wives,
They would *restrain* the one, distain the other."

Among examples in the *New Eng. Dict.* is: "1594 West *2nd Pt. Symbol. Chancerie* § 144: The rents, issues, and profites thereof [they] have wrongfully *restreyned*, perceyved, and taken to their owne use."

170. *longs*] So Ff, and so correctly. The word is not a contraction of *belong*, but an independent verb. See *Measure for Measure*, II. ii. 59: "No ceremony that to great ones *longs*"; *The World and the Child* (Hazlitt's *Dodsley*, I. 256):—

"And keep you with good governance,
For this *longeth* to a knight."

171. *an end*] Elliptical for "let us have done." Compare the expression *an end* in II. i. 240 *ante*: "For *an end* We must suggest the people in what hatred," etc. This is explained by Dr. Wright as = "to bring matters to a crisis"; Schmidt has "to cut the matter short."

176. *reason*] argue for, plead for, a slight extension of the meanings "assign reasons for" (*King Lear*, I. ii. 114: "though the wisdom of nature can *reason* it thus and thus"), or argue, discuss (*ibid.* II. iv. 267): "O, *reason* not the need: our basest beggars Are in the poorest thing superfluous."

Like him by chance. Yet give us our dispatch:
I am husht until our city be a-fire,
And then I 'll speak a little.

Cor. [*Holds her by the hand, silent.*] O mother, mother!
What have you done? Behold, the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O my mother, mother! O!
You have won a happy victory to Rome;
But, for your son, believe it, O, believe it,
Most dangerously you have with him prevail'd,
If not most mortal to him. But let it come.
Aufidius, though I cannot make true wars,
I 'll frame convenient peace. Now, good Aufidius,
Were you in my stead, would you have heard
A mother less, or granted less, Aufidius?

Auf. I was mov'd withal.

Cor. I dare be sworn you were:
And, sir, it is no little thing to make
Mine eyes to sweat compassion. But, good sir,
What peace you 'll make, advise me: for my part,
I 'll not to Rome, I 'll back with you; and pray you,
Stand to me in this cause. O mother! wife!

181, 182. *I . . . little*] As Pope; one line Ff. 192. *stead*] F 4; *steed* F.

180. *dispatch*] dismissal. Schmidt has "decisive answer," giving the same sense to *Love's Labour 's Lost*, IV. i. 5: "Well, lords, to-day we shall have our *dispatch*," and *King Lear*, II. i. 127: "the several messengers From hence attend *dispatch*"; but, after all, in the mouth of an ambassador, "decisive answer" is implied in "dismissal."

181. *husht*] This is really an adjective meaning silent, and not a past participle identical with *hushed* or hush'd which is usually substituted for it in the text. See the *New Eng. Dict.* on its priority in time, and, indeed, origination of the verb. Compare *The Tempest*, IV. i. 207: "All 's *husht* as midnight yet"; *Venus and Adonis*, 458: "Even as the wind is *husht* before it raineth." The *New Eng. Dict.* quotes after earlier examples, Dryden's Virgil, *Pastorals*, IX. 80: "*Husht* Winds the topmost Branches scarcely bend"; etc.

189. *mortal*] deadly, fatal, the exact word in North, but here used adverbially (see Abbott, *Shakes. Gram.*, § 397), corresponding with *dangerously* just above. See also the adjective in II. ii. 111, and III. i. 294 *ante*, and Captain John Smith, *Works*, ed. Arber, p. 659: "neither doth it appeare that the cold was so *mortall* to them [the rats], seeing they would ordinarily swimme from place to place, and bee very fat euen in the midst of winter."

190. *wars*] Used as in I. iii. 100, *ante*: "and to make it brief *wars*."

194. *withal*] therewith, thereby, one of various senses in which the word is used.

196. *sweat compassion*] A similar conceit appears in *Henry V.* III. v. 25:—

"whiles a more frosty people
Sweat drops of gallant youth in our rich fields!"

Auf. [*Aside.*] I am glad thou hast set thy mercy and thy honour
At difference in thee: out of that I 'll work
Myself a former fortune.
[*The Ladies make signs to Coriolanus.*
Cor. [*To* VOLUMNIA, VIRGILIA, *etc.*] Ay, by and by;
But we will drink together; and you shall bear
A better witness back than words, which we,
On like conditions, will have counter-seal'd.
Come, enter with us. Ladies, you deserve
To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace. [*Exeunt.*

SCENE IV.—*Rome. A public Place.*

Enter MENENIUS *and* SICINIUS.

Men. See you yond coin o' the Capitol, yond corner-stone?
Sic. Why, what of that?

200. [*Aside*] Rowe. 202. [*The Ladies . . .*] Johnson. [*To Volumnia . . .*] Rowe. 202, 203. *Ay . . . bear*] As Hanmer; two lines divided after *together:* in Ff.

Scene IV.

Rome] Pope. *A public Place*] Capell. 1. *coin*] Ff; *coign* Capell. *o' the*] *o' th'* F 4; *a' th* F; *a' th'* F 3.

201. *At difference*] At variance, conflicting. The *New Eng. Dict.* gives an instance of "to *be* in difference" from Lord Berners, *Froissart*, 1525, II. 349 (ed. 1812): "The duke of Bretayne was *in great difference* with the realme of Fraunce."

201, 202. *I 'll work . . . fortune*] I 'll contrive to raise my fortunes to their former height. Compare *Antony and Cleopatra*, I. ii. 33, 34:—

"You have seen and proved a fairer *former fortune*
Than that which is to approach";

and IV. xv. 52-54:

"but please your thoughts
In feeding them with those my *former fortunes*," etc.

206, 207. *you deserve . . . a temple*] See North's Plutarch, *Extracts*, *ante*, p. lxi.

Scene IV.

1. *yond*] See III. i. 49, and IV. v. 106 *ante.*

coin] a corner stone at the exterior angle of a building. Altered to *coign* by Capell correspondent with *Macbeth*, I. vi. 7, "Coigne of Vantage," which Johnson explains as "convenient corner." In *Pericles*, III., Gower, 17, *coigns* is Rowe's correction of *crignes*, as in the old editions. The *New Eng. Dict.* states that the word was formerly spelt indifferently *coin*, *coign*, *quoin* (with many variations), and gives other examples of the first and last of them, *e.g.* "1581 Bell *Haddon's Answ. Osor.*, 489, The lye beyng as it were the *coyne* of the whole buildyng"; but the only other old example of *coign* which has been found is that quoted by Dyce

Men. If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say there is no hope in 't: our throats are sentenced and stay upon execution.

Sic. Is 't possible that so short a time can alter the condition of a man?

Men. There is differency between a grub and a butterfly; yet your butterfly was a grub. This Marcius is grown from man to dragon: he has wings; he 's more than a creeping thing.

Sic. He loved his mother dearly.

Men. So did he me; and he no more remembers his mother now than an eight-year-old horse. The tartness of his face sours ripe grapes: when he walks, he moves like an engine, and the ground shrinks before his treading: he is able to pierce a corslet with his eye; talks like a knell, and his hum is a battery. He sits in his state, as a thing made for Alexander.

11. *differency*] F; *difference* Ff 2-4.

in his *Glossary*, from Sylvester's Du Bartas, 1592, ed. 1641, p. 129 (*The Colonies*): "And Cape of Hope, last *coign* of Africa," where, as Dyce notes, the original has "*angle* dernier d'Afrique."

8. *stay upon*] wait for. Compare *Measure for Measure*, IV. i. 47: "I have a servant comes with me along, That *stays upon* me."

9, 10. *condition*] nature, character. See II. iii. 96 *ante*, and note.

11. *differency*] a rare form of difference. The *New Eng. Dict.* quotes no earlier example.

12. *your*] See note to I. i. 127 *ante*.

17. *than . . . horse*] than, etc., remembers his dam. Compare Nashe, *Have with you to Saffron Walden*, 1596 (*Works* ed. McKerrow. III. 13), *The Epistle Dedicatorie:* "Dick, I exhort thee as a brother, be not *a horse* to forget thy own worth"; and (*ibid.* p. 40): "but I will not have mercie or be pacifide, till I have left them so miserable that very horses shall hardly abstaine from weeping for them, as they did for the death of Cæsar."

17, 18. *The tartness . . . face*] *tart, tartness*, etc., are used of acid or sour looks, looks of asperity. Compare *Antony and Cleopatra*, II. v. 38:—

"But there 's no goodness in thy face . . .
. . . —so *tart* a favour
To trumpet such good tidings!"

and *Much Ado about Nothing*, II. i. 3-5: "How *tartly* that gentleman looks! I never can see him but I am heartburned an hour after."

19. *an engine*] an instrument of war, such as the ram mentioned in *Troilus and Cressida*, I. iii. 206-208:—

"So that the ram that batters down the wall,
For the great swing and rudeness of his poise,
They place before his hand that made the *engine*."

19, 20. *the ground . . . treading*] Mr. Crawford has supplied a reference to Sidney's *Arcadia*, Bk. III. [*Works*, ed. 1724, II. 565]: "treading as though he thought to make the earth shake under him."

22. *state*] chair of state. See North, *Extracts*, p. liv *ante;* and for *state* in this sense, *Macbeth*, III. iv. 5: "Our hostess keeps her *state*"; also *Twelfth Night*, II. v. 50: "sitting in my *state*,"

What he bids be done is finished with his bidding.
He wants nothing of a god but eternity and a heaven
to throne in.

Sic. Yes, mercy, if you report him truly.

Men. I paint him in the character. Mark what mercy his mother shall bring from him: there is no more mercy in him than there is milk in a male tiger; that shall our poor city find: and all this is long of you.

Sic. The gods be good unto us!

Men. No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.

Enter a Messenger.

Mess. Sir, if you 'd save your life, fly to your house:
The plebeians have got your fellow-tribune,
And hale him up and down; all swearing, if
The Roman ladies bring not comfort home,
They 'll give him death by inches.

and Beaumont and Fletcher, *The Noble Gentleman*, v. (Cambridge ed., VIII. 233): "I will ascend my *State* again, Duchess, take your place," etc.

22. *as . . . thing . . . Alexander*] "as one made to resemble Alexander" (Johnson). North has "with a marvellous and unspeakable majestie." Mr. Hart supplied the following from Holland's Plinie, 1634 ed., Bk. XXXIV. chap. 8, part ii. p. 499: "But above all, he (Lysippus) got the greatest name for making in brasse a chariot drawne with foure steeds . . . The personage of King Alexander the Great hee likewise expressed in brasse, and many images he made of him, beginning at the very childhood of the said Prince: and verily the emperor Nero was so greatly enamoured of one state image of Alexander, that he commanded it to be gilded all over."

27. *in the character*] as he really is, to the life. Compare *Twelfth Night*, I. ii. 50, 51:—

"I will believe thou hast a mind that suits
With this thy fair and outward *character*."

30. *long of you*] owing to you, as in *Cymbeline*, V. v. 271:—

"Oh she was naught; and *long of* her it was
That we meet here so strangely";

and Marlowe, *Edward II.* I. iv. 191: "I know 'tis *long of* Gaveston she weeps." *Long of* is treated in the *New Eng. Dict.* both under *long* and *along*, and it is pointed out that in O.E. *ȝelang* the prefix "sank by fourteenth century to ă-, which from sixteenth onward was frequently dropped." The form in the text, then, is correctly *long* and not *'long*.

37. *plebeians*] accented, as it is in I. ix. 7, on the first syllable.

38. *hale*] drag, treat roughly, hawl (which is a variant spelling of *hale*). See *The Taming of the Shrew*, v. i. 111: "Thus strangers may be *haled* and abused."

40. *death by inches*] *i.e.* a slow lingering death, as in *Cymbeline*, v. v. 50-52:—

"a mortal mineral; which, being took,
Should by the minute feed on life, and lingering
By inches waste you."

Similarly, *inchmeal*, compare *The Tempest*, II. ii. 3:—

"make him
By *inch-meal* a disease,"

Enter another Messenger.

Sic. What 's the news? 40

Mess. Good news, good news! the ladies have prevail'd,
The Volscians are dislodg'd, and Marcius gone.
A merrier day did never yet greet Rome,
No, not the expulsion of the Tarquins.

Sic. Friend,
Art thou certain this is true? is it most certain? 45

Mess. As certain as I know the sun is fire:
Where have you lurk'd that you make doubt of it?
Ne'er through an arch so hurried the blown tide,
As the recomforted through the gates. Why, hark you!

[*Trumpets; hautboys; drums beat; all together.*

44, 45. *Friend . . . certain?*] As Pope, who reads *not certain;* two lines divided after *true?* in Ff. 45. *is it*] Pope; *Is 't* Ff.

42. *are dislodg'd*] are gone from their camp. The word is from North's Plutarch: see *Extracts*, p. lx *ante*. *Lodge* was often used for encamp, and *dislodge* for the reverse, *e.g.* (from the *New Eng. Dict.*) Garrard, *Arte of Warre*, 1591, p. 168: "In the morning when they *dislodge*, and in the night when they encampe."

46. *the sun . . . fire*] Compare "the fires of heaven," I. iv. 39, "the fiery sun," v. iii. 60 *ante;* and *Hamlet*, II. ii. 115: "Doubt thou the stars are *fire*." See also Bacon, *De Principiis atque Originibus* (in *Works*, Ellis and Spedding, ed. Robertson, 1905, p. 660): "And if any one is surprised that generation of things is attributed to the sun; seeing the sun is asserted and supposed to be *fire*, and fire generates nothing; it is a weak objection. For that notion of the heterogeneity of the heats of the sun and of fire is plainly a dream. For", etc.

48. *Ne'er . . . tide*] This bold simile was not improbably suggested to Shakespeare by the rush of water through the arches of Old London bridge, which was near his theatre. He had already written, in *Lucrece*, line 1667, etc.: "As through an arch the violent roaring tide . . . Even so his sighs," etc. Allusions to the bridge are common: Lyly describes it with pride in *Euphues and his England* (see p. 434 in Arber's ed.), as "in manner of a continuall streete, well replenyshed with large and stately houses on both sides, and situate vpon twentie Arches, where-of each one is made of excellent free stone squared, euerye one of them being three-score foote in h[e]ight, and full twentie in distaunce one from an other." See also *A Fair Quarrel*, II. iv. (Bullen's Middleton, IV. 248): "I 'll practise to swim too, sir, and then I may roar with the water at London bridge"; and *The Third Voyage of Captaine Frobisher*, . . . 1578, (MacLehose's Hakluyt, VII. 334): "And truely it was wonderfull to heare and see the rushing and noise that the tides do make in this place with so violent a force that our ships lying a hull were turned sometimes round about even in a moment after the manner of a whirlepoole, and the noyse of the streame no lesse to be heard afarre off, then the waterfall of London Bridge."

49. *Trumpets; hautboys . . .*] See Naylor, *Shakespeare and Music*, 1896, and Cowling, *Music on the Shakespearian Stage*, 1913, for the use and importance of the hautboy, the original of the modern oboe. Both allude to this stage direction as giving, in Mr. Cowling's words (p. 55), "the loudest musical effect the theatre could provide." He adds: "The tone of hautboys was shrill and reedy. They never accompanied voices in the theatre."

The trumpets, sackbuts, psalteries, and fifes,
Tabors, and cymbals, and the shouting Romans,
Make the sun dance. Hark you! [*A shout within.*
Men. This is good news:
I will go meet the ladies. This Volumnia
Is worth of consuls, senators, patricians,

50. *sackbuts*] Only found here in Shakespeare, like psalteries and cymbals below. Dr. Wright supposes that he had in his mind the list of instruments in Daniel, III. 10: "the cornet, flute, harp, sackbut, psaltery and dulcimer." Cowling (*Music on the Shakespearian Stage*, 1913) says: "A sackbut, notwithstanding its biblical name, was simply the deep-toned bass instrument now known as the trombone. Sackbuts were used sometimes for the conventional three blasts before the entrance of the 'prologue,' but from the few references to them it seems as if they were not in common use in theatres. They were, however, part of the household music at the royal court." See also next note. Dekker, in *The Seven Deadly Sinnes of London*, 1606 (Arber, p. 27), plays on the word, applying it to butts of sack and vintners' tricks with wine: "To be short, such strange mad musick doe they play vpon their *Sackebuttes*, that if *Candle-light* beeing ouercome with the steeme of newe sweete Wines, when they are at worke, should not tell them tis time to goe to bedde, they would make all the Hogges-heads that vse to come to the house, to daunce the Cannaries till they reeld againe." In Drayton's *Polyolbion*, Song IV. (Spenser Soc. ed. I. 63), the sackbut is included in a long list of English instruments in an interesting passage, concluding thus:—

"So were there some againe, in this their learned strife
Loud Instruments that lov'd; the Cornet and the Phife,
The Hoboy, *Sagbut deepe*, Recorder, and the Flute:
Euen from the shrillest Shawme vnto the Cornamute.
Some blowe the Bagpipe vp, that plaies the Country-round:
The *Taber and the Pipe*, some take delight to sound."

psalteries] A kind of stringed instrument. Naylor (*Shakespeare and Music*, 1896, pp. 176, 177), commenting on this passage, says: "The 'sackbut' was merely our modern slide trombone, while the rest of these instruments were in common use in the sixteenth century, except the Psaltery, which Kircher (b. 1601) says is the same as the Nebel of the Bible. The picture he gives is uncommonly like the dulcimers which may be seen and heard outside public-houses to this very day, *i.e.* a small hollow chest, with the strings stretched across it. An instrument of this kind could be played with the fingers, like a harp, or with a plectrum, like a zither, or with two little knob-sticks, like the dulcimer. Mersennus (b. 1588) also identifies the Psaltery with the Dulcimer."

51. *Tabors*] Small drums. The tabor and pipe were usually played at the same time by one performer. See Mr. Hart's note to *Love's Labour's Lost*, v. i. 145, in this edition, and the passage from Drayton above (in note on *sackbuts*).

52. *Make . . . dance*] Dr. Wright sees a reference to the popular superstition that the sun danced on Easter Day. Sir Thomas Browne in his *Pseudodoxia Epidemica* or *Enquiries . . . into Vulgar and Common Errors*, 1646, as Dr. Wright mentions, disbelieves it: "We shall not, I hope," he writes in Bk. v. chap. xxiii. (*Works*, Bohn, 1878, II. 87): "disparage the resurrection of our Redeemer, if we say *that the sun doth not dance on Easter-day*"; and earlier, Reginald Scot, in the fourth chapter of his *A Discourse of Divels and spirits*, added to his *Discoverie of Witchcraft*, 1584 (ed. Brinsley Nicholson, 1886, p. 417), mentions it derisively in company with a very improbable story connected with Easter, which, he says, might "have made the pope (that now is) content with our Christmas and easter daie." He concludes: "And trulie this, and

A city full; of tribunes, such as you,
A sea and land full. You have pray'd well to-day:
This morning for ten thousand of your throats
I 'd not have given a doit. Hark, how they joy!
[*Sound still, with the shouts.*

Sic. First, the gods bless you for your tidings; next,
Accept my thankfulness.

Mess. Sir, we have all
Great cause to give great thanks.

Sic. They are near the city?

Mess. Almost at point to enter.

Sic. We will meet them,
And help the joy. [*Exeunt.*

SCENE V.—*The Same. A Street near the Gate.*

Enter two Senators, with Ladies, passing over the stage, with other Lords [*and the people*].

First Sen. Behold our patroness, the life of Rome!
Call all your tribes together, praise the gods,
And make triumphant fires; strew flowers before them:
Unshout the noise that banish'd Marcius;

59, 60. *First . . . thankfulness.*] As Pope; divided after *tydings* in Ff. 60, 61. *Sir . . . thanks.*] As Capell; one line in Ff. 61-63. *They . . . joy.*] As Capell; prose in Ff.

Scene v.

Scene v. The same . . .] Dyce. 1. *First Sen.*] *1. S.* Capell; *Sena.* Ff. 4. *Unshout*] Rowe; *Vnshoot*] F.

the *dansing of the sunne on easter daie morning* sufficientlie or rather miraculouslie proveth that computation, which the pope now beginneth to doubt of and to call in question." Every one remembers the reference to the belief in Sir John Suckling's *Ballad on a Wedding*:—

"But Oh she dances such a way!
No sun upon an Easter-day
Is half so fine a sight";

and Cleveland, in *The General Eclipse* (*Works*, 1687, p. 56), has "Ladies . . . Whose Beauty makes the sprightly Sun To dance, as upon Easter-day."

58. *doit*] a half farthing piece (Dutch): see I. v. 6 *ante*, and note.

62. *at point to*] just about to: see III. i. 192 *ante*, and note.

Scene v.

2. *tribes*] See III. iii. 11, and note, *ante*.

3. *And make . . . fires*] This is not in Plutarch. The Romans had, indeed, small cause to triumph. Compare "rejoicing fires" in *Cymbeline*, III. i. 32: "The fam'd Cassibelan . . . Made Lud's town with *rejoicing-fires* bright."

Repeal him with the welcome of his mother ;
Cry, " Welcome, ladies, welcome ! "
All. Welcome, ladies,
Welcome !

[*A flourish with drums and trumpets. Exeunt.*

SCENE VI.—*Antium. A public Place.*

Enter TULLUS AUFIDIUS, *with Attendants.*

Auf. Go tell the lords o' the city I am here :
Deliver them this paper : having read it,
Bid them repair to the market-place ; where I,
Even in theirs and in the commons' ears,
Will vouch the truth of it. Him I accuse
The city ports by this hath enter'd, and
Intends to appear before the people, hoping
To purge himself with words : dispatch.

[*Exeunt Attendants.*

Enter three or four Conspirators of AUFIDIUS'S *faction.*

Most welcome !
First Con. How is it with our general ?
Auf. Even so
As with a man by his own alms empoison'd,
And with his charity slain.

6, 7. *Welcome, ladies, Welcome !*] As Steevens (1793); one line Ff. *Exeunt*] F 2.

Scene VI.

Antium] Rowe. *A . . . Place*] Theobald. *Corioli.* Singer (ed. 2). 1. *o' the*] *o' th'* F 4 ; *a' th'* F. 8. *Exeunt . . .*] Malone. 9-11. *Even so . . . slain.*] As Pope ; prose Ff.

Scene VI.

1. *Antium*] Singer and others substitute Corioli, principally because of line 89. But it is Antium in Plutarch, and Antium is indicated by lines 49, 60, 72 and 79, for obvious reasons. That the army should come back to a small town like Corioli seems most improbable, and lines 78-80 must have been spoken in Antium not in Corioli. There, not the Antiates but the Volscians would have been named. Mr. Gordon's solution (Clarendon Press ed.) seems very reasonable : " Shakespeare meant the scene to be Antium, and wrote with Antium in his mind till he came to Aufidius's speech in line 88. There he was carried away by the magnificent opportunity of placing ' Coriolanus in Corioli ' (line 90 [89]), and for the rest of the scene thought rather of Corioli than of Antium."

5. *Him*] He whom ; as in *Hamlet*, II. i. 42 ; etc. See Abbott, *Shakes. Gram.*, § 208.

6. *ports*] gates. See I. vii. 1, and note, *ante*.

11. *with*] For *with* = by, see Abbott, *Shakes. Gram.*, § 193.

Second Con. Most noble sir,
If you do hold the same intent wherein
You wish'd us parties, we 'll deliver you
Of your great danger.
Auf. Sir, I cannot tell:
We must proceed as we do find the people.
Third Con. The people will remain uncertain whilst
'Twixt you there 's difference; but the fall of either
Makes the survivor heir of all.
Auf. I know it;
And my pretext to strike at him admits
A good construction. I rais'd him, and I pawn'd
Mine honour for his truth: who being so heighten'd,
He water'd his new plants with dews of flattery,
Seducing so my friends; and, to this end,
He bow'd his nature, never known before
But to be rough, unswayable, and free.
Third Con. Sir, his stoutness
When he did stand for consul, which he lost
By lack of stooping,—
Auf. That I would have spoke of:
Being banish'd for 't, he came unto my hearth;
Presented to my knife his throat: I took him;
Made him joint-servant with me; gave him way
In all his own desires; nay, let him choose
Out of my files, his projects to accomplish,

11-13. *Most . . . deliver you*] As Pope; two lines divided after *intent* Ff.

14. *Of*] Out of, from. Compare *King John*, III. iv. 55: "How I may be deliver'd *of* these woes."

22, 23. *He . . . friends*] Here we are told figuratively that Coriolanus fostered with refreshing flattery the new growths of intimacy and ascendancy arising in his favour from union with the Volscians in a common cause. The use of "watered" is illustrated by a passage supplied by Mr. Charles Crawford from a letter from Sir Francis Bacon to Sir George Villiers, August 12th, 1616: "After that the King shall have *watered* your new dignities, with the bounty of the lands which he intends you," etc. Some, including Craig, are confident that Aufidius wilfully misrepresents Coriolanus here, knowing well that "He would not flatter Neptune for his trident, Or Jove for 's power to thunder." The behaviour of Coriolanus is a question for the Introduction (see pp. xiv *et seq.*), but, at anyrate, even courtesy would seem flattery in the jealous eyes of Aufidius.

26. *stoutness*] obstinacy, stubbornness. See III. ii. 127: "Thy dangerous *stoutness*."

28. *That . . . of*] Just what I was coming to.

31. *joint-servant*] Compare *Joint-labourer*, *Hamlet*, I. i. 78.

gave him way] See IV. iv. 25 *ante*, and *Antony and Cleopatra*, I. iii. 9: "In each thing *give him way*, cross him in nothing."

My best and freshest men; serv'd his designments
In mine own person; holp to reap the fame
Which he did end all his; and took some pride
To do myself this wrong: till, at the last,
I seem'd his follower, not partner, and
He wag'd me with his countenance, as if
I had been mercenary.

First Con. So he did, my lord:
The army marvell'd at it; and, in the last,
When he had carried Rome, and that we look'd
For no less spoil than glory,—

34. *designments*] designs, enterprises; only here and in *Othello*, II. i. 22, where, in his note in this series, Mr. Hart gives an earlier example from Hakluyt, 1583. It is not uncommon later, see Harsnet, *Declaration of Egregious Popishe Impostures*, 1603: "And least the King of Spaine should quail in his princely *designments*"; Holland's Livy, 1600, p. 895: "and some of the principal citizens he wonne by gifts and presents to his own purpose and *designment*"; T. Heywood, *The Iron Age* (*Works*, ed. Pearson, III. 270):—

"Away with her, some false deuining spirit,
Enuying the honour we shall gaine from *Greece*,
Would trouble our *designements*."

35, 36. *holp . . . end . . . his*] The metaphor in *reap* is believed to be carried on in *end*, taken as a dialectal term for getting in or stacking a crop, "perhaps a dial. variation or corruption of Inn. v. [= to get in a harvest] influenced by End. v." (*New Eng. Dict.*). *The English Dialect Dict.* cites Milton, *L'Allegro*, 109: "His shadowy flail hath thresh'd the corn That ten day-labourers could not *end*," and Dyce's illustration of the passage in the text from the *Hereford Times*, 23 January, 1858: "Three *well-ended* hay ricks . . . a rick of *well-ended* hay."

39, 40. *He wag'd . . . mercenary*] He gave me his patronage as wages, as if I had been on hire. The idea that is added by Johnson in "thought me sufficiently rewarded with good looks," and adopted by others, has no justification in the text. The sting is not that Coriolanus thought his favour a fair reward, but that he should have assumed the right of patronage at all. Steevens has illustrated *wage* = to pay wages to (see the 1821 Variorum), from "the ancient MS. romance of the Sowdon of Babylon, p. 15" and later authors: see Holinshed's *Chronicles*, King John, p. 168: "—the summe of 28 thousand markes to levie and *wage* thirtie thousand men"; Heywood, *The Wise Woman of Hogsdon* [*Works*, Pearson, v. 302]: "*Sencer*. . . . Give me thine hand, Knight, the next time I come into thy company, thou shalt not onely bid me welcome, but hire mee to stay with thee, and thy daughter. . . . *Sir Har*. When I receive thee gladly to mine house, And wage thy stay, Thou shalt have Graciana," etc. Shakespeare is indebted for the main thought of the passage to North's Plutarch (see *Extracts*, p. liv *ante*): "This [*i.e.* Aufidius's loss of estimation] fell out the more, bicause every man honoured Martius, and thought he could doe all, *and that all other governours and captaines must be content with such credit and authoritie, as he would please to countenaunce them with*."

41. *in the last*] in the end, finally. An example of this expression is still wanting.

42. *When . . . Rome*] When he had virtually won Rome, when Rome lay at his feet. There is no difficulty in the natural anticipation here, but a huge one in Dr. Wright's supposition that the words may mean: "When he might have carried Rome."

Auf. There was it;
For which my sinews shall be stretch'd upon him.
At a few drops of women's rheum, which are
As cheap as lies, he sold the blood and labour
Of our great action: therefore shall he die,
And I 'll renew me in his fall. But, hark!
[*Drums and trumpets sounds, with great shouts of the people.*
First Con. Your native town you enter'd like a post,
And had no welcomes home; but he returns,
Splitting the air with noise.
Second Con. And patient fools,
Whose children he hath slain, their base throats tear
With giving him glory.
Third Con. Therefore, at your vantage,
Ere he express himself, or move the people
With what he would say, let him feel your sword,
Which we will second. When he lies along,
After your way his tale pronounc'd shall bury
His reasons with his body.

48. *sounds*] F; *sound* Ff 3, 4.

43. *There was it*] Ay, that was the thing. Compare *1 Henry IV.* III. iii. 15:—

"*Bard.* Sir John, you are so fretful, you cannot live long.
Fal. Why *there is it:*" etc.

44. *For . . . him*] For which I will strain every nerve to destroy him. With the sense of *stretch'd* here, exerted to the very utmost, compare that in *A Midsummer Night's Dream*, v. i. 80:—

"Unless you can find sport in their intents,
Extremely *stretch'd* and conn'd with cruel pain,
To do you service."

45. *drops of . . . rheum*] Compare line 92 *post:* "For certain drops of salt." Rheum is common for any moist secretion from the head, and as here applied to tears, is used thrice in *King John* III. i. 22: "Why holds thine eye that lamentable *rheum*," etc.; IV. i. 33, "How now, foolish *rheum!*" IV. iii. 108:—

"Trust not those cunning waters of his eyes
For villany is not without such *rheum.*"

49. *post*] messenger. See *1 Henry IV.* I. i. 37: "there came *A Post* from Wales loaden with heavy news." Skeat (*Concise Etymol. Dict.*) tells us that post was "Originally a military post; then a fixed place on a line of road, a station; then a stage, also a traveller who used relays of horses, etc."

53. *vantage*] opportunity, as often, *e.g.* in *Cymbeline*, I. iii. 24:—

"*Imo.* . . . When shall we hear from him?
Pis. Be assured, madam, With his next *vantage.*"

56. *lies along*] lies at full length, here = lies dead, but not so in *As You Like It*, II. i. 30: "Did steal behind him as he *lay along* Under an oak," etc.

57. *After . . . pronounc'd*] His story told with the turn you can give it.

58. *His reasons*] The explanations (or arguments) with which he would have moved the people.

Auf. Say no more:
Here come the lords.

Enter the Lords of the city.

All Lords. You are most welcome home.
Auf. I have not deserv'd it.
But, worthy lords, have you with heed perus'd
What I have written to you?
All. We have.
First Lord. And grieve to hear 't.
What faults he made before the last, I think
Might have found easy fines; but there to end
Where he was to begin, and give away
The benefit of our levies, answering us
With our own charge: making a treaty where
There was a yielding; this admits no excuse.
Auf. He approaches: you shall hear him.

Enter CORIOLANUS, *marching with drum and colours; the Commoners being with him.*

Cor. Hail, lords! I am return'd your soldier;
No more infected with my country's love
Than when I parted hence; but still subsisting

58, 59. *Say . . . lords*] As Pope; one line Ff.

63. *What faults . . . last*] These faults are no doubt those alluded to in IV. vii. 17-26. See the note there.

64. *found*] Compare the use of *find* in V. iii. 111 *ante:* "We must *find* An evident calamity," etc.

easy fines] light penalties. *Fine*, according to *New Eng. Dict.*, could be used for "A penalty of any kind." See *Measure for Measure*, II. ii. 39-41:—

"Mine were the very cypher of a function
To fine the faults whose *fine* stands in record,
And let go by the actor."

66, 67. *answering . . . charge*] Johnson says: "rewarding us with our own expenses: making the cost of war its recompence." It might be put this way: proving an unprofitable servant, returning to us nothing but what we previously paid out to him, giving us nothing in the way of a profitable return for our outlay (Craig). For *answer* in somewhat similar senses, see *Sonnet* CXXVI. 11: "Her audit, though delay'd *answer'd* must be," and *2 Henry IV.* V. i. 27: "and sir, do you mean to stop any of William's wages, about the sack he lost the other day, at Hinckley fair? *Shal.* 'A shall *answer* it." The above is the general interpretation, but it is not impossible, especially in the light of lines 76-78 below, that the First Lord is contrasting a big possibility lost, not with worse than no return, but with a mere return of cost, "accounting to us with a mere return of expenses." To say that this conflicts with lines 76-78 is incorrect. Coriolanus does answer them with their charges returned. That he estimates the return as a third more, however rightly, does not affect the case.

71. *infected*] affected, under the influence of. Compare *King John*, IV. iii. 67-69: "a holy vow, . . . Never to be *infected* with delight."

Under your great command. You are to know
That prosperously I have attempted and
With bloody passage led your wars even to
The gates of Rome. Our spoils we have brought home
Doth more than counterpoise a full third part
The charges of the action. We have made peace,
With no less honour to the Antiates
Than shame to the Romans; and we here deliver,
Subscribed by the consuls and patricians,
Together with the seal o' the senate, what
We have compounded on.

Auf. Read it not, noble lords;
But tell the traitor in the highest degree
He hath abus'd your powers.

Cor. Traitor! How now!

Auf. Ay, traitor, Marcius.

Cor. Marcius!

Auf. Ay, Marcius, Caius Marcius. Dost thou think
I 'll grace thee with that robbery, thy stol'n name
Coriolanus in Corioles?
You lords and heads o' the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt, your city Rome,
I say "your city," to his wife and mother;
Breaking his oath and resolution like
A twist of rotten silk, never admitting

77. *Doth*] Ff; *Do* Pope. 82, 90, 96. *o'*] F 4; *a'* F.

76-78. *Our spoils . . . action*] See on lines 66, 67 above.

82, 83. *what . . . on*] the terms we have mutually agreed on. For *compound* in the sense of "to come to terms," see *Measure for Measure*, IV. ii. 25, "If you think it meet, *compound* with him by the year, and let him abide here with you."

84. *the traitor . . . degree*] so in Ff. Theobald and most editors put a comma after *traitor*, associating "in the highest degree" with line 85. The expression "in the highest degree" occurs several times in Shakespeare with words like murder, perjury, misprision, as *e.g.* in *Richard III.* V. iii. 196.

92. *drops of salt*] Compare *The Tempest*, I. ii. 155, "*drops* full *salt*"; *King Lear*, IV. vi. 199:—

"Why, this would make a man a man of *salt*,
To use his eyes for garden water-pots,
Ay, and laying Autumn's dust."

95. *A twist . . . silk*] A twist of silk, or a silken twist, for a string of silk is fairly common. See Lyly, *The Woman in the Moon*, 1597, v. (*Works*, Fairholt, II. 203):—

"I 'll give thee . . .
A sugar cane, and line of *twisted silke*";

Euphues and his England, 1580 (ed. Arber, p. 328, line 15): "caused him for the more ease to be hanged with a

Counsel o' the war; but at his nurse's tears
He whin'd and roar'd away your victory,
That pages blush'd at him, and men of heart
Look'd wondering each at other.

Cor. Hear'st thou, Mars?

Auf. Name not the god, thou boy of tears.

Cor. Ha!

Auf. No more.

Cor. Measureless liar, thou hast made my heart
Too great for what contains it. Boy! O slave!
Pardon me, lords, 'tis the first time that ever
I was forc'd to scold. Your judgments, my grave lords,
Must give this cur the lie: and his own notion,
Who wears my stripes impress'd upon him; that
Must bear my beating to his grave, shall join
To thrust the lie unto him.

First Lord. Peace, both, and hear me speak.

Cor. Cut me to pieces, Volsces; men and lads,

99. *other*] Rowe; *others* Ff.

silken twist"; etc. A nearer parallel with our text in some respects is in Southwell, *Saint Peter's Complaint*, stanza CI., where *a twist*, as now, is a strand of a cord or rope:—

"O John! O James! wee made a triple cord
Of three most louing and best loued friends
My *rotten twist* was broken with a word
. . . . . .
It is not euer true though often spoken,
That *triple-twisted* cord is hardly broken."

98. *That*] So that, as *passim* in the period.

101. *No more*] The choice is supposed to be between giving this, with Tyrwhitt, to the *First Lord* in order to take it naturally as = Have done, and to understand it from Aufidius as = No more than a boy of tears. But why could not Aufidius bid Coriolanus be-silent?

102, 103. *thou . . . heart . . . it*] Compare *Antony and Cleopatra*, I. i. 6, 7:—

"his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast," etc.;

Kyd, *Soliman and Perseda*, II. i. 85: "I must unclaspe me or my heart will breake"; but the idea is a common one.

104, 105. *'tis . . . scold*] In this he is much mistaken.

106. *notion*] sense, understanding. Shakespeare only uses this word twice elsewhere, in *Macbeth*, III. i. 83, and *King Lear*, I. iv. 248, on which passage see note in this edition.

107, 108. *Who . . . stripes . . . beating*] Coriolanus apparently uses the terms appropriate to a cudgelling for his war combats with Aufidius, but they are not very inconsistent with previous expressions in the play. In I. viii. 11, 12, Aufidius speaks of Hector as "the whip of your bragg'd progeny," and in IV. v. 109, 111, he has:—

"that body, where against
My grained ash an hundred times hath broke,
And scarr'd the moon with splinters."

Stain all your edges on me. "Boy!" false hound!
If you have writ your annals true, 'tis there,
That like an eagle in a dove-cote, I
Flutter'd your Volscians in Corioles:
Alone I did it. Boy!

Auf. Why, noble lords,
Will you be put in mind of his blind fortune,
Which was your shame, by this unholy braggart,
'Fore your own eyes and ears?

All Con. Let him die for 't.

All People. Tear him to pieces.—Do it presently.—
He killed my son.—My daughter.—He killed my cousin Marcus.—He killed my father.

Second Lord. Peace, ho! no outrage: peace!
The man is noble and his fame folds in
This orb o' the earth. His last offences to us
Shall have judicious hearing. Stand, Aufidius,
And trouble not the peace.

114. *Flutter'd*] Ff 3, 4; *Flatter'd* F. prose Capell and many editors.

111. *edges*] Compare *Antony and Cleopatra*, II. vi. 37-38:—

"this 'greed upon
To part with unhack'd *edges*, and bear back
Our targes undinted."

114. *Flutter'd*] So F 3 and F 4. F and F 2 have *Flatter'd*, which Dr. Schmidt, perhaps rightly, retains, comparing the German *Flattern* to flutter. No Elizabethan example of *flatter* is known, but the *New Eng. Dict.* gives three earlier ones from Barbour, *Troy-book*, *c.* 1375, II. 1752: "He . . . *flatter-and* amange the wawes wode With gret force of his armes gane swyme"; from Chaucer, *Knight's Tale* (Petworth MS.), "dowues *flateringe*" (*other texts* "flikeringe"); and from *Sir Patrick Spens* in Child's *Ballads*, III. lviii. 27/1: "And mony was the feather-bed that *flattered* on the faem."

116. *blind fortune*] Either "the gifts of the blind goddess Fortune," or else "luck in an inconsiderate, reckless undertaking."

119. *presently*] immediately. See II. iii. 251; III. iii. 12, etc.

123, 124. *his fame folds in . . . earth*] His fame overspreads the world (Johnson). Steevens quotes III. iii. 68: "The fires i' the lowest hell *fold in* the people."

120, 121. *He . . . father.*] As Ff;

125. *judicious*] Many editors explain "judicial," following Steevens, who wrote: "Perhaps *judicious*, in the present instance, signifies *judicial;* such a hearing as is allowed to criminals in courts of judicature. Thus *imperious* is used by our author for *imperial* [*e.g. Hamlet*, v. i. 236, '*Imperious* Cæsar']." In *King Lear* occurs (III. iv. 74-77):—

"Is it the fashion, that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment! 'twas this flesh begot
Those pelican daughters."

The *New Eng. Dict.*, while giving two examples (from Coryat 1611, and Hayward, 1632) of the word in the sense of "judicial," observes that in the two Shakespeare quotations the actual sense is doubtful. Mr. Hart considered the meaning here to be "of good judgement, discerning, rational, fair," and referred to Ben Jonson, *Apologetical Dialogue* appended to *The Poetaster*, near the end:—

Cor. O! that I had him,
With six Aufidiuses, or more, his tribe,
To use my lawful sword.
Auf. Insolent villain!
All Con. Kill, kill, kill, kill, kill him!
[*The Conspirators draw, and kill Coriolanus, who falls: Aufidius stands on him.*
Lords. Hold, hold, hold, hold!
Auf. My noble masters, hear me speak.
First Lord. O Tullus!
Second Lord. Thou hast done a deed whereat valour will weep.
Third Lord. Tread not upon him Masters, all be quiet. Put up your swords.
Auf. My lords, when you shall know, as in this rage,
Provok'd by him, you cannot, the great danger
Which this man's life did owe you, you 'll rejoice
That he is thus cut off. Please it your honours
To call me to your senate, I 'll deliver
Myself your loyal servant, or endure
Your heaviest censure.

126-128. *O . . . sword.*] As Pope; two lines divided after *more:* in Ff. 129. *The Conspirators . . .*] *Draw both the Conspirators and kils Martius, who falles, Auffidius stands on him.* Ff. 131. *Thou . . . weep*] As Steevens (1790); two lines divided after *whereat* Ff. 132. *him Masters, all*] F; *him, . . .* F 4; *him—Masters all*, Rowe. 134. *My lords . . . rage*] As Pope; two lines in Ff, the first *My lords.*

"Where, if I prove the pleasure but of one,
So he *judicious* be, he shall be alone
A theatre unto me."

But the fact that "judicious" has obviously its modern sense here, being applied to a critical spectator, is no evidence for the same sense in a different context.

127. *tribe*] Compare Volumnia's wish for Sicinius and his "tribe," IV. ii. 24 *ante.*

129. *Kill, kill . . . kill*] This cry of soldiers, when no quarter was to be given, is common. See *Venus and Adonis*, 652: "And in a peaceful hour doth cry '*Kill, kill!*'" also *King Lear*, IV. vi. 191:—

"And when I have stolen upon those sons-in-law,
Then kill, kill, kill, kill, kill, kill!"

and note in this edition. Cotgrave, *Fr. Dict.*, 1611, has: "À mort, à mort: *Kill, kill;* the cry of bloudie souldiors persuing their fearefull enemies unto death."

136. *Which . . . owe you*] Deighton puts this clearly: "Which while this man lived was owing to you, would sooner or later have fallen upon you." But for the irresistible attraction which obsolete meanings exert upon commentators, it would be difficult to see why several make *owe* = "possess" here, with the further awkwardness of making *owe you* = "possess for you." The modern meaning is, in fact, rather the most frequent in Shakespeare, and occurs in this play in III. i. 240: "One time will owe another."

138, 139. *I'll deliver . . . servant*] I will demonstrate or show that I am your loyal servant. See V. iii. 39 *ante:*

First Lord. Bear from hence his body;
And mourn you for him. Let him be regarded
As the most noble corse that ever herald
Did follow to his urn.
Second Lord. His own impatience
Takes from Aufidius a great part of blame.
Let 's make the best of it.
Auf. My rage is gone,
And I am struck with sorrow. Take him up:
Help, three o' the chiefest soldiers; I 'll be one.
Beat thou the drum, that it speak mournfully;
Trail your steel pikes. Though in this city he
Hath widow'd and unchilded many a one,
Which to this hour bewail the injury,
Yet he shall have a noble memory.
Assist.

[*Exeunt, bearing the body of Marcius. A dead march sounded.*

147. *o'*] F 4; *a'* F. 152, 153. *Yet . . . Assist*] As Capell; one line Ff.

"The sorrow that delivers us thus chang'd." *Deliver* is also used for to utter, to set forth, as in *The Two Gentlemen of Verona*, III. ii. 34, 35:—

"*Duke.* Ay, but she 'll think that it is spoke in hate.
Pro. Ay, if his enemy *deliver* it."

142, 143. *herald . . . his urn*] Steevens rightly explained this as alluding to a custom observed at the funerals of princes and great persons in Shakespeare's day. The herald at the conclusion of the funeral procession proclaimed the style of the deceased. Mr. Hart supplies a reference to John Nichols, *The Progresses and Public Processions of Queen Elizabeth*, 1823 ed., Vol. II., pp. 483-494, where there is a long account of the "Death and Funeral Procession of Sir Philip Sidney," 16 February, 1586-1587, "marshalled by Robert Cooke, . . . Clarencieulx Kinge of Armes" (p. 485). At pp. 489-490, occurs "Five harrolds and theyr names, carying the hatchments and dignitye of his knighthoode," etc. *Urn*, here associated with English ceremonies, is often used loosely or poetically, apart from the actual form of burial, as in *Henry V.* I. ii. 228:—

"Or lay these bones in an unworthy *urn*,
Tombless, with no remembrance over them."

148. *drum . . . mournfully*] In the passage referred to in the note on 142, 143 above, from Nichols, p. 484, we read "drums and fyfes playing very softely."

149. *Trail . . . pikes*] In the same passage as referred to in the above notes, "On the first of November 1586, he was broughte from his howse in Vlishing [*i.e.* Flushing] to the sea syde by the Englishe garrison, which were 1200 marching by three and three, the shott hanging down theyr peeces, the halberts, pykes, and enseignes *trayling* alonge the grounde," etc. See also Peele, *The Battle of Alcazar*, 1594, v., last lines:—

"My Lord Zareo, let it be your charge
To see the soldiers tread a solemn march,
Trailing their pikes and ensigns on the ground,
So to perform the prince's funerals."